Ty Segall, Mission Creek free-dom, and Kate Bush's girls — in Music p22

The mess at SF's Ethics Commission p5

GUARDIAN

JULY 15 - 21, 2009 ANCISCO BAY G .COM VOL. 43, NO. 42 FREE

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

An angry reader called me years ago to complain about one of my columns, and before she hung up she informed me that "all you radical hippies want is free drugs, free love, and free lunch."

I couldn't possibly have put it better. Especially the free lunch.

But it's funny: As a society, Americans these days are almost afraid of things that are free. If it doesn't cost money, it must be a scam. Or crappy. Or illegal. Nobody just gives anything away any more.

In fact, Douglas Rushkoff has written an entire book about the problem, called *Life Inc.: How the World Became a Corporation and How We Can Take it Back* (2009, Random House). In an interview with Cecile Lepage in this special issue (which provides dozens of great tips on things you can do and get for free), Rushkoff describes the problem:

"People prefer hiring a person to babysit for their child rather than accepting a favor from the old lady down the street — because if you accept, what social obligation have you incurred? What if she wants to join you at your next barbecue? What if she now wants to be your friend? So now we all have to work more to get money to buy things that we used to just exchange freely with each other."

Of course, if we all gave more away free, we wouldn't need anywhere near as much money, which would change the whole way our consumer-driven society functions.

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Thursday 4 p.m. Conversation on the Left: Building the Left and the Progressive Majority

Thursday 7:30 p.m. Building Socialism in the 21st Century - An International Evening

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Saturday 7:30 p.m. an Evening of Solidarity with Vietnam

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7.15.2009

This city desperately needs aggressive enforcement of the political reform laws.

EDITOR'S NOTES

CONT»

People could work less and have more free time (say, to volunteer, or help babysit the neighbor's kid). The financial institutions that so dominate our society (and that so seriously fucked up the world economy) would have less of a role in how people live their lives.

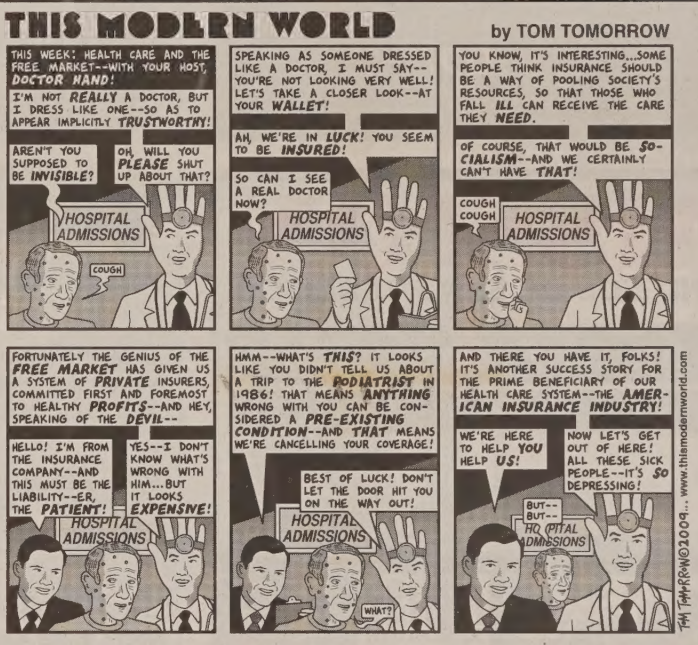
I know, I know: Ain't no free lunch. Not in America, not in 2009. But it's a thought.

So everyone in town was talking last week about the City College indictments. As one local wag put it to me, only partly in jest: "These folks must be guilty as sin if Kamala Harris actually indicted them." We don't know much about their guilt or innocence before trial, but we do know that (a) our district attorney is mighty careful about filing charges in political corruption cases, so this isn't just a set of allegations that will quickly disappear, and (b) there has been an awful lot of corruption in the local community college for a long time, and this is probably just the tip of the iceberg.

I wouldn't be surprised, when all is said and done, if the reign of former chancellor Phil Day starts to look like that of former school superintendent Bill Rojas — a cesspool of sleaze that could take years to clean up.

And yet, college trustee Lawrence Wong was quoted in the *Chronicle* praising Day and calling him "probably the best chancellor we've had." Amazing, but not surprising. In fact, Wong and two of his colleagues — Trustee Natalie Berg and former trustee Rodel Rodis — backed up Day over and over again when he played funny with money, pissed off community groups, and acted disdainful of any criticism.

Rodis lost his re-election bid last fall, although Berg somehow survived. Wong is up in 2010. The reformers are slowly gaining control of the board, and the indictments show just how badly that was needed. SFBG



The Ethics Commission fiasco

EDITORIAL The San Francisco Ethics Commission is a serious mess, and if Director John St. Croix can't turn things around — quickly — he needs to resign and make room for someone who can.

Ethics has badly damaged its reputation in recent years by hounding small-time violators from grassroots campaigns and ignoring the major players who cheat and game the system as a matter of practice. A couple of festering examples:

In 2004, then-Ethics Director Ginny Vida and Deputy Director Mabel Ng ordered the staff to destroy public records that pointed to malfeasance on the part of the Newsom for Mayor campaign. The records — which the Newsom campaign sent to the commission by mistake — suggested that the newly-elected mayor was illegally diverting money from his inaugural committee to pay off his campaign debt.

St. Croix admits that the agency knew back in 2005 that public money was being laundered and improperly used in a City College bond campaign — but did absolutely nothing. Now, four years later, District Attorney Kamala Harris has indicted three college officials in that case.

In fact, Oliver Luby, an investigator with Ethics, says he brought the problem to St. Croix's attention back when that bond campaign was still underway — and was told, in essence, to shut up. "He instructed me not to speak of my report," Luby wrote in a Nov. 4, 2008 *San Francisco Chronicle* opinion piece.

But the well-paid operatives working for City College and Newsom never felt the sting of an Ethics investigation. Instead, the commission spent thousands of dollars hounding Carolyn Knee, the treasurer of a public-power campaign, threatening the volunteer who lives on a modest fixed income with more that $20,000 in fines. (The case wound up being resolved with a fine of $267.)

AAnd now Luby — who was honored for his courage as a whistleblower by the Society of Professional Journalists — has been demoted, received a formal reprimand from Ng (for doing something other staffers have done routinely) and is under investigation on the basis of an anonymous complaint.

Luby's technical violation: writing a letter from his Ethics e-mail account during work hours commenting on new regulations proposed by the state's Fair Political Practices Commission. Ng, writing as Luby's supervisor, claims in a reprimand letter that no employee has the right to speak for the agency, and that someone in Sacramento might have misjudged his personal comments as official Ethics Commission policy. (Nobody has suggested that his comments were anything but useful or that anything he said would damage the city's reputation. And others in the agency comment on this sort of thing all the time, with no punitive repercussions.)

Now there's an anonymous complaint against him raising the same issue, suggesting that he was using city resources for his own personal political causes. (Never mind that his job is working on the exact same issues as the FPPC rules cover and

CONTINUES ON PAGE 6 »

SEND YOUR LETTERS TO:
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LETTERS

DON'T PARK, DON'T DRIVE

Major kudos to the *Guardian* for reporting on an issue (parking) that has major effects on our environment, while other media has totally failed to even mention this ("The politics of parking, 7/1/09). Driving is the single most environmentally destructive activity modern humans regularly engage in, and making it harder and/or more expensive to park will make it harder and/or more expensive to drive, lowering the number of drivers, just as higher gas prices did last year.

There is no excuse for allowing private motor vehicles in urban areas. On a societal level, we must build much better public transit, so that, for example, it does not take 45 minutes on a bus to go three or four miles in San Francisco. We also must immediately stop all sprawl and only build communities that are amenable to living in without cars. The unfortunate reality is that the vast majority of people in this society are totally unwilling to make any significant sacrifices for the environment (as in "individual level"), so society as a whole must create communities where driving will require major sacrifices instead of getting around by walking, biking, and public transit requiring them. Children should walk to the nearest schools or take buses, and people should live reasonably close to where they work and shop. Remember, 100 years ago hardly anyone had a car. Even today, only about 8 percent of the people on Earth drive, as hard as this is for those of us enveloped by the car culture to believe.

All of this is saying a big "YES" to removing as many parking spaces as possible and charging significant fees for all the rest.

Jeff Hoffman
San Francisco

CUT THE COSTS OF BUSES

The bus pass in Champaign-Urbana, Ill. just went from $235 a year to $60 with an INCREASE in service.

CONTINUES ON PAGE 6 »

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– from "Bedazzler: Beyonce at Oracle Arena" by Kimberly Chun, posted on the Noise blog
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ETHICS

CONT»

that he has absolutely no political or personal stake in the outcome.)

This city desperately needs aggressive enforcement of the political reform laws — and people like Oliver Luby ought to be getting praise and support from management and ought to be put in charge of ferreting out corruption. Instead, St. Croix and Ng are trying to hound him from his job.

The commission members need to tell St. Croix and Eng to drop the complaints against Luby, change the agency's priorities and start going after the real scofflaws. The Board of Supervisors also needs to convene hearings on the problems at Ethics, something that Sups. David Campos and John Avalos have indicated a willingness to do.

P.S.: Since Ethics has refused to follow-up on the City College mess, the D.A.'s Office needs to pursue the case as broadly as possible, looking not just at the chancellor and his two aides but at anyone else who might have knowledge of the alleged criminal activity. And the Community College Board needs to move immediately to launch a fully public internal investigation and start complying with the city's Sunshine Ordinance. SFBG

LETTERS

CONT»

Maybe someone should consider what they are doing right. What if each college bought a bus pass for each student each semester, included in tuition? What if new leases included one as well? What if employers offered prepaid passes? What if instead of sales tax, property taxes were the city's base, so in hard times the buses would not be cut? It seems to me that if all street parking carried a rental fee, and all garages a tax, there might be a surplus in the budget.

aantulov (from sfbg.com)

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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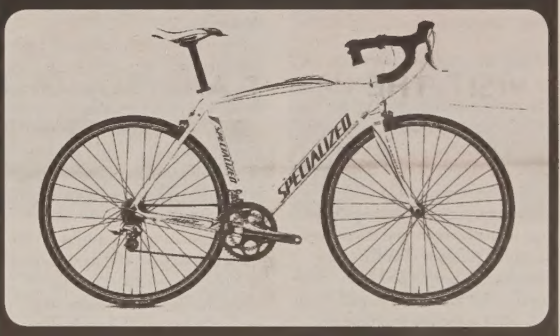

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Corporations co-opt 'local'

As the movement to buy local gains momentum, chains try to get in on the action and confuse consumers

By Stacy Mitchell
news@sfbg.com

HSBC, one of the biggest banks on the planet, has taken to calling itself "the world's local bank." Winn-Dixie, a 500-outlet supermarket chain, recently launched a new ad campaign under the tagline "Local flavor since 1956." The International Council of Shopping Centers, a global consortium of mall owners and developers, is pouring millions of dollars into television ads urging people to "Shop Local" — at their nearest mall. Even Wal-Mart is getting in on the act, hanging bright green banners over its produce aisles that simply say "Local."

Hoping to capitalize on growing public enthusiasm for all things local, some of the world's biggest corporations are brashly laying claim to the evocative word.

This new variation on corporate greenwashing — local-washing — is, like the buy-local movement itself, most advanced in the context of food. Hellmann's, the mayonnaise brand owned by the processed-food giant Unilever, is test-driving a new "Eat Real, Eat Local" initiative in Canada. The ad campaign seems aimed partly at enhancing the brand by simply associating Hellmann's with local food. But it also makes the claim that Hellmann's *is* local, because most of its ingredients come from North America.

It's not the only industrial food company muscling in on local. Frito-Lay's new television commercials use farmers to pitch the company's potato chips as local food, while Foster Farms, one of the largest producers of poultry products in the country, is labeling packages of chicken and turkey "locally grown."

Corporate local-washing is now spreading well beyond food. Barnes & Noble, the world's top seller of books, has launched a video blog under the banner "All bookselling is local." The site, which features "local book news" and recommendations from employees of stores in such evocative-sounding locales as Surprise, Ariz., and Wauwatosa, Wis., seems designed to disguise what Barnes & Noble is — a highly centralized corporation in which decisions about what books to stock and feature are made by a handful of buyers — and to present the chain instead as a collection of independent-minded booksellers.

Across the country, scores of shopping malls, chambers of commerce, and economic development agencies are also appropriating the phrase "buy local" to urge consumers to patronize nearby malls and big-box stores. In March, leaders of a buy-local campaign in Fresno assembled in front of the Fashion Fair Mall for a kickoff press conference. Flanked by storefronts bearing brand names such as Anthropologie and the Cheesecake Factory, officials from the Economic Development Corporation of Fresno County explained that choosing to buy local helps the region's economy. For anyone confused by this display, the campaign and its media partners, including Comcast and the McClatchy-owned *Fresno Bee*, followed the press conference with more than $250,000 worth of radio, TV, and print ads that spelled it out: "Just so you know, buying local means any store in your community: mom-and-pop stores, national chains, big-box stores — you name it."

Local business on Fillmore Street: Shop Local campaigns are so effective the big chains are trying to copy them. | GUARDIAN PHOTO BY ARLENE ROMANA

THE REAL BUY-LOCAL MOVEMENT

In one way, all of this corporate local-washing is good news for local economy advocates: it represents the best empirical evidence yet that the grassroots movement for locally produced goods and independently owned businesses now sweeping the country is having a measurable impact on the choices people make.

"Think of the millions of dollars these big companies spend on research and focus groups. They wouldn't be doing this on a hunch," observed Dan Cullen of the American Booksellers Association, a trade group which represents about 1,700 independent bookstores and last year launched IndieBound, an initiative that helps locally owned businesses communicate their independence and community roots.

Signs that consumer preferences are trending local abound. Locally grown food has soared in popularity. The United States is now home to 4,385 active farmers markets, a third of which were started since 2000. Food co-ops and neighborhood greengrocers are on the rise. Driving is down, while data from several metropolitan regions show that houses located within walking distance of small neighborhood stores have held value better than those isolated in the suburbs where the nearest gallon of milk is a five-mile drive to Target.

In city after city, independent

CONTINUES ON PAGE 10 »

Scores of shopping malls, chambers of commerce, and economic development agencies are also appropriating the phrase "buy local."

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, JULY 15

Anarchist Black Cross Meeting
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THURSDAY, JULY 16

Eyewitness Iran Forum
Join featured speakers Nazila Bijari and Mazda Majidi, activists and organizers with ANSWER Coalition, to discuss the politics surrounding the recent election in Iran, how the election relates to the United States, and the progressive positions Americans can take toward what is happening in Iran.
7 p.m., $5–$10 donation
Centro del Pueblo
474 Valencia, SF
(415) 821-6545

FRIDAY, JULY 17

Haight Ashbury Peace Vigil
Stop by and express your opposition to war, even if just for five minutes. There will be signs, candles, music, and cookies.
6– 8 p.m., free
Golden Gate Park Panhandle
Masonic and Fell, SF

Kentucky Fried Cruelty Demonstration
Demand that KFC adopt the "Animal Care Standards" program, switch to controlled-atmosphere killing (CAK), switch to mechanized chicken gathering, breed for health rather than rapid growth, and make all welfare standards transparent and verifiable.
5 p.m., free
KFC
111 Healdsburg , Healdsburg
blackbirdfly_intothenight@riseup.net

Summer Service Days
Volunteer throughout Marin Country on youth-led environmental community projects with the Conservation Corps North Bay. Happening every Friday throughout the summer, projects include trail maintenance, litter abatement, community garden beautification, and invasive plant removal, culminating in a barbeque in Pickleweed Park.
9 a.m.– 2 p.m., free
Throughout Marin Country
To volunteer, contact Mary Ewing at (415) 454-4554 ext. 272
www.conservationcorpsnorthbay.org

SATURDAY, JULY 18

San Francisco General Strike Walk
Take a historical look at the causes of the OE34 General Strike, how it was organized, why the same issues are still relevant today, and why it was successful. Bring a lunch and be prepared for a long walk.
10 a.m., free
Meet at Harry Bridges Plaza, front of the Ferry Building, SF
www.laborfest.net

SUNDAY, JULY 19

AIDS Walk San Francisco
Participate in this 10K walkathon to benefit the San Francisco AIDS Foundation and other HIV/AIDS organizations. Registration is free and there is no minimum requirement for fundraising.
9 a.m., free
Golden Gate Park, SF
Register at aidswalk.net/sanfran

Mission Sunday Streets
Explore the neighborhoods of San Francisco in a safe, fun, carfree street environment, featuring community fun like dancing, biking, skating, walking, hula hooping, yoga, and more.
10 a.m.– 2 p.m., free
Mission District
Harrison, 24th, Valencia, and 19th streets, SF
www.sundaystreetssf.com SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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GUARDIAN

Local CONT»

businesses are organizing and creating the beginnings of what could become a powerful counterweight to the big business lobbies that have long dominated public policy. Local business alliances — such as San Francisco Locally Owned Merchants Alliance, Stay Local! New Orleans, and Phoenix's Local First Arizona — have now formed in more than 130 cities and collectively count about 30,000 businesses as members.

In San Francisco, the buy-local movement is strong. Voters and elected officials have erected bureaucratic barriers to new chain stores, and citizens have used those tools to fend off even respectable chains such as American Apparel, which earlier this year tried unsuccessfully to open a store on über-local Valencia Street. The San Francisco Small Business Commission runs a buy-local campaign that was created in December by such unlikely partners as the *Guardian*, Mayor Gavin Newsom, and the San Francisco Chamber of Commerce (see "Shop local, City Hall," 5/6/09).

Through grassroots buy-local and local-first campaigns, these alliances are calling on people to choose independent businesses and local products more often. They also are making the case that doing so is critical to rebuilding middle-class prosperity, averting environmental collapse, keeping more money in the local economy, and ensuring that our daily lives are not smothered by corporate uniformity.

Surveys and anecdotal reports from business owners suggest that these initiatives are changing spending patterns. While the federal Department of Commerce reported that overall retail sales plunged almost 10 percent over the holidays, a survey in January by the Institute for Local Self-Reliance (where I work) found that independent retailers in cities with buy-local campaigns saw sales drop an average of just 3 percent from the previous year. Many respondents attributed this relative good fortune to the fact that more people are deliberately seeking out locally owned businesses.

CORPORATIONS TAKE NOTE

None of this has slipped the notice of corporate executives and the consumer research firms that advise them. Several of these firms have begun to track the localization trend. In its annual consumer survey, the New York–based branding firm BBMG found that the number of people reporting that it was "very important" to them whether a product was grown or produced locally jumped from 26 to 32 percent in the last year alone. "It's not just a small cadre of consumers anymore," said founding partner Mitch Baranowski.

Corporate-oriented buy-local campaigns that define "local" as the nearest Lowe's or Gap store are now being rolled out in cities nationwide. Some represent desperate bids by shopping malls to survive the recession and fend off online competition. Others are the work of chambers of commerce trying to remain relevant. Still others are the half-baked plans of municipal officials casting about for some way to stop the steep drop in sales tax revenue.

> Log on to the "Buy Local" Web site created by the chamber in Chapel Hill, N.C., and you will find Wal-Mart among the listings.

Many of these Astroturf campaigns are modeled directly on grassroots initiatives. "They copy our language and tactics," said Michelle Long, board president of the San Francisco–based Business Alliance for Local Living Economies and executive director of Sustainable Connections, a seven-year-old coalition of 600 independent businesses in northwest Washington state that runs a very visible and — according to market research — very successful local-first program. "I get calls from chambers and other groups who say, 'We want to do what you are doing.' It took me a while to realize that what they had in mind was not what we do. Once I realized, I started asking them, 'What do you mean by *local*?' "

Examples abound. In Northern California, the Arcata Chamber of Commerce is producing "Shop Local" ads that look similar to the Humboldt County Independent Business Alliance's "Go Local" ads, except they feature both independents and chains. Spokane's "Buy Local" program, started by the chamber, is open to any business in town, including big-box stores. Log on to the "Buy Local" Web site created by the chamber in Chapel Hill, N.C., and you will find Wal-Mart among the listings.

But there's a huge difference — even on strictly economic grounds — between shopping at a local chain store and a locally owned store. Studies have shown that $45 of every $100 spent at locally owned stores stays in the community, helping other local businesses and supporting government services, whereas only about $13 of every $100 spent in chain stores remains local.

When the city of Santa Fe, N.M., decided to launch a campaign to encourage people to shop locally, the Santa Fe Alliance, a coalition of more than 500 locally owned businesses that has been running a buy-local initiative for several years, signed on. At the kickoff in March, the alliance's director, Vicki Pozzebon, emphasized the economic impact of shopping at a locally owned business versus a chain.

"After that, the city asked me not to push the $45 versus $13, but just say 'local.' " Pozzebon said.

The city's message, according to Kate Noble, a city staffer who runs the program, is that shopping at Wal-Mart is fine, as long as it's not Walmart.com. But Pozzebon said, "It has only diluted our message and confused people."

These sales tax–driven campaigns may well be doing more harm to local economies than good, according to Jeff Milchen, co-founder of the American Independent Business Alliance. "If you encourage people to shop at a big-box store that takes sales away from an independent business, you're just funneling more dollars out of town."

The irony of trying to solve declining city revenue by trying to get people to shop at the local mall is that the mall itself may be the problem. While many California cities are facing budget cuts and even bankruptcy, Berkeley has managed to post a small increase in revenue. Part of the reason, according to city officials, is that Berkeley has more or less said no to chains and is instead a city of locally owned businesses that primarily serve local residents. That creates a much more stable revenue base. Berkeley hasn't benefited from the temporary boom that a new regional mall might create, but neither has it gone bust. SFBG

Stacy Mitchell is a senior researcher with the New Rules Project (www.newrules.org) and author of Big-Box Swindle: The True Cost of Mega-Retailers and the Fight for America's Independent Businesses *(Beacon, 2006). This story was commissioned by the Association of Alternative Newsweeklies (AAN), of which the* Guardian *is a member, and is also running in other AAN papers this month.*

Something for nothing

Free food. Free pot. Free haircuts. Free music. Free paint. Free Wi-Fi. Free phone service. Free sex events. Free urban adventures ... our guide to the essence of cheap

THE FREE ISSUE You can't get much cheaper than free. And at a time when many of us are counting every penny, the Bay Area is full of free stuff. Some of it's right in front of your face, but most of it takes a little digging to find. This guide should send you in the right direction.

Oh, and by the way: some economists and political thinkers are suggesting that, as the over-financed, money-driven economy of the last century goes into, well, free-fall, the idea of giving things away could be the model for a more sustainable future.

Douglas Rushkoff wants to move society toward a gift-based economy. | PHOTO OF DOUGLAS RUSHKOFF BY GISELA TORRES

Free trade

Go ahead, give it away — that's the way the next economy may work

By Cecile Lepage

The 2003 documentary film *The Corporation* established that corporations were psychopathic entities, prone to irresponsibility, manipulation, and remorselessness. Now writer Douglas Rushkoff contends that we — the human beings — have started to act like corporations. His new thought-provoking book — *Life Inc.: How the World Became a Corporation and How to Take it Back* (Random House) — retraces how society has internalized the corporate values that disconnect us from one another. The current economic meltdown, he argues, is our chance to overthrow this dysfunctional model. We talked to him about a very different economy — one based on things that are free.

SFBG Your outlook is bleak, but you are still optimistic enough to see a way out. What's your plan?

Douglas Rushkoff This crisis is an opportunity to start doing things for each other. First we have to be daring enough to enter gift economies, where we exchange favors freely and openly without even keeping track, just assuming that it's all going to work out. So if someone needs tutoring or help mowing his lawn, you should do it. Eventually we'll realize how much less money we need to earn to get what we need.

SFBG *You acknowledge that accepting favors in exchange for other ones feels messy and confusing to us. Why is that?*

DR We're afraid of being indebted to somebody else. In order to accept something from another person, you also accept your indebtedness and acknowledge your gratitude. Money feels cleaner to us. People prefer hiring a person to babysit for their child rather than accepting a favor from the old lady down the street — because if you accept, what social obligation have you incurred? What if she wants to join you at your next barbecue? What if she now wants to be your friend? So now we all have to work more to get money to buy things that we used to just exchange freely with each other.

SFBG *You blame the corporations for convincing us that we are self-interested beings. How did they achieve that?*

DR They thought that the mathematician John Nash's bad game theory applied to real life. A number of experiments tried to show that human beings made decisions like poker players for personal short-term gain and assuming the worst about other people. None of the experiments actually worked: the secretaries they did the experiment on behaved collaboratively and compassionately.

The better scientists, like Dr. Glynn Isaac, an Africanist from Harvard, demonstrated beyond the shadow of a doubt that food-sharing and collaboration are what allowed homo sapiens to survive. Nevertheless, we intentionally built an economy and a scarcity-based currency to promote the self-interest.

People look at the economy we're living in as a fact of nature. They don't see it as a set of rules that was put in place by a particular people at a particular time. They look at money the way a doctor looks at the bloodstream. They don't understand that it's a social construction and that we can rewrite it. SFBG

FIVE FREE THINGS TO DISCOVER IN SF

Although wasting a day in Dolores Park or purposefully misdirecting tourists might be great way to have some free fun, anything can get redundant after a while. That's why I put together this list of amazing free things to discover in San Francisco. Whether you've been here your whole life or just landed today, you're bound to find something entertaining on this list.

The **Wave Organ** at the end of the jetty extending past the Golden Gate Yacht club in the Marina. It's not bellowing quite like it used to, but the Wave Organ is a perfect particle of San Francisco's quirkiness. Built by the Exploratorium, the Wave Organ consists of 25 PVC pipes of various lengths jutting through concrete into the bay below. The sounds it makes depend on the height of the tide.

The **Seward Street Slides** at Seward and Douglass streets in the Castro District. Cardboard: free. Concrete slides: free. Getting bloody scrapes from combo of cardboard and concrete slides: priceless. The two concrete chutes are constructed so that when you get to the top and sit on a piece of cardboard, you slide down. Bring wax paper for even greater velocity.

The **Xanadu Gallery** at 140 Maiden Lane. If you're excited about free stuff, chances are you can't afford anything in this gallery. But looking around is free — and awesome! Designed by Frank Lloyd Wright at the same time that he was doodling the Guggenheim, Xanadu Gallery (built as the VC Morris Gift Shop), has a remarkably similar interior to its New York City cousin — seemingly devoid of right angles and full of curving ramps. I'd pay *so* much money to see Tony Hawk go to town in here.

The **Tiled Steps** and **Grand View Park**, 16th Avenue at Moraga. Bring your sweetie and climb the lovely 163 tiled steps. Stop at the top and breathe a bunch. Then climb the next set of stairs to the right, and the ones after that. Now you're in Grand View Park. Breathe a bunch more while checking out the staggering view. Smooching at the top is optional (but excellent).

The **Jejune Institute,** 580 California, Suite 1607,. Imagine if *Lost* took place in San Francisco. But instead of wandering the jungle dodging weird smoke monsters and "the others," you could explore the city in ways you never imagined. The JeJune Institute is kinda like that, only better. I don't want to ruin anything for you, so all I'm gonna say is go there with a couple free hours, a cell phone, and $1.10 (not technically free but seriously the best $1.10 you'll ever spend). The Jejune Institute blew my mind so hard that the top of my skull still flaps in the wind. **(Broke-Ass Stuart)**

If you like cheap stuff, check out www.brokeassstuart.com

PHOTO OF SEWARD STREET SLIDES BY MIRISSA NEFF

Partiers enjoy the free food at Palio D'Asti's happy hour. | GUARDIAN PHOTO BY CONSTANCE SMITH

Free food

You can eat like a gourmet for the price of a drink

By Virginia Miller

THE FREE ISSUE Eating free doesn't have to begin and end with soup kitchens. Here are some spots where, for the price of a drink — or sometimes for nothing — you can get good food, and sometimes excellent food, for everybody's favorite magic number of zero.

ADESSO HAPPY HOUR

Adesso is much more than wine bar with an Italian-centric list of wines by the glass. The drinks are (relatively) inexpensive and creative concoctions. But the best part (besides a Foosball table) is food that comes out continuously from the kitchen during weekday happy hours. We're not talking about your average free bar food here — this is stuff from the regular menu, like excellent house-made charcuterie, cheeses, hefty arancini (fried Italian rice balls), pates, sardine crostini, and all kinds of goodness. Happy hour, *indeed*.

Mon.–Fri., 5-7pm. 4395 Piedmont, Oakl. 510-601-0305

ALISHA'S HOME COOKIN' FRIDAYS AT THE RIPTIDE

It's happy hour and it's Friday ... what could be better? Especially at dive bar extraordinaire the Riptide, all the way out by the ocean in the Sunset District. From 4 p.m. to 7 p.m. (or until the food's gone), Alisha cooks up down-home goodness that pairs well with the Tide's PBRs and fireplace (in case — shall we bet on it? — the fog rolls in after a sunny summer day). You get chili con carne, chicken pot pie, and something called "blushin' bunnies."

4–7 p.m. 3639 Taraval, SF. 415-681-8433. www.riptidesf.com

MAYA HAPPY HOUR WITH BOTANAS

The $5 drink specials all night on margaritas, mojitos, and sangria are already a good deal. Add in free all-you-can-eat Mexican snacks and it's a party. Free stuff includes Mexican bites like guac, quesadillas, taquitos, jicama with ceviche, tamales, and black bean dip. *Arriba*!

Weekdays, 4–7pm www.mayasf.com

EL RIO'S MONTHLY PANCAKE SATURDAYS

El Rio is one generous bar — the place serves free pancakes from the griddle the third Saturday of the month. Further cool points won by calling it "Rock Softly and Carry a Big Spatula." Breakfast is kindly served at 1 p.m., so after you've rolled out of bed and wandered over, ease into wakefulness with soft rock and hot flapjacks. Wear the "funkiest kitchen couture" and you could win their Golden Apron honors. After a meal that costs nothing, it's easy to feed the tradition with generous tips. There's also free barbecue at Friday night happy hours until 9 p.m. and on Sunday afternoons during the summer.

3rd Saturdays, 1–3 p.m. 3158 Mission, 415-282-3325. www.elriosf.com

PALIO D'ASTI'S PIZZA

Any two drinks (of the alcoholic kind, $6–$9) and you're given a generous-sized pizza for two (or one massive eater). Devour the sauceless pizza d'Asti (shaved asparagus, fontina val d'aosta, thyme), a classic Margherita, or a Siciliana (fabulous Berkshire pork fennel sausage, fire roasted peppers, and smoked mozzarella). It's no trouble drinking cocktails when they're as playful as rosemary "sweet tea" (bourbon, muddled rosemary, lemon, and a splash of Moscato d'Asti), or a rhubarb margarita with lime and a salt rim.

Mon-Fri, 4–7pm. 640 Sacramento, SF. 415-395-9800. www.paliodasti.com

Free drinks

Sometimes, even the booze is on the house

By Amy Monroe

If you're curious and thirsty on a Friday, head to **Spuntino's** free wine tasting from 4 to 6 p.m. Let the friendly staff pour and explain a flight of wines organized around a different theme each week. Drink free and get educated — imagine that.

1957 Union, 931-0122, www.spuntinosf.com

Cash-strapped social butterflies need only round up a group of friends and bring them to **Tropisueno** any night of the week to earn free drinks, and lots of them. The host imbibes gratis all evening provided she brings five friends with her to the bar.

75 Yerba Buena Ln., 243-0299, www.tropisueno.com

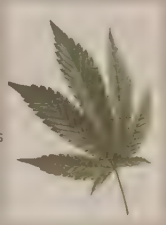
If you happen to be walking by one of the city's many **Kimpton hotels** between 5 and 6 p.m. on a weekday, you might want to wander in and mingle with the guests in the lobby. If you look the part (and nobody asks you to show your room key), you can partake in the hotel chain's free wine hour. Bonus: many locations pour free Anchor, too.

Nine locations in San Francisco, www.kimptonhotels.com

Like beer, music, and crowds? Then head to tiny **Laszlo** on the first Friday of the month for GroundSound Happy Hour. Hosts Upper Playground and SonicLiving buy you beer — and good beer at that, Trumer Pils and Shiner Commemorator — from 6 to 7 p.m. while DJs spin for your listening pleasure.

2526 Mission, 401-0810, www.laszlobar.com upperplayground.com/wordpress/?tag=groundsound-happy-hour SFBG

FREE POT: YOU MAY BE BROKE, BUT YOU CAN STILL SMOKE



It's not well advertised, but if you're short on money and need your organic herbal medicine, many of the city's pot clubs will give it to you, free. Some places ask for proof of income or require membership while some are more loose about it. You won't get big bags, either — typically the freebie is a gram. But while the American Medical Association and the insurance companies argue in Washington, D.C., about how to keep their fingers on the cash, local medical marijuana dispensaries are actually trying to serve needy patients.

The **Green Door** offers free marijuana every Thursday from 12 noon to 2 p.m. for those who can't afford it. No proof is required.

843 Howard Street. (415) 541-9590. www.greendoorsf.com

The **Market Street Cooperative** offers free marijuana every Sunday for those who can't afford it. No proof is required.

1884 Market. (415) 864-6686 www.marketstreetcooperative.com

The **Hemp Center** offers compassionate donations to all members when available; no proof of income is required. There's also free Internet access, free bottled water, and free rolling papers.

4811 Geary (415) 386-4367 www.thehempcenter.com

Sanctuary offers free medical marijuana, but there's currently a waiting list and priority if given to terminally ill patients. Proof of income required; open to San Francisco residents only.

669 O'Farrell (415) 885-4420

Harborside Health Centers offers a care package program to low-income patients. Paperwork showing a fixed low income is required; patients can receive a free gram and a half each week. Additionally, members from any income bracket can volunteer at the center performing general activist work (calling local representatives, writing letters, etc.). After one hour of work, patients receive a free gram.

And there's more: every Sunday from 2 p.m. to 6 p.m., the center offers members free how-to-grow classes taught by David Gold, author of *The Complete Cannabis*. Members also get a free lending library for cannabis-related materials as well as free holistic health services such as hypnotherapy, chiropractic, naturopathy, yoga, reiki, traditional Chinese medicine, Western herbalist consultations, and Alexander Technique classes.

1840 Embarcadero, Oakl. (510) 533-0146, www.harborsidehealthcenter.com

(Rachel Buhner)

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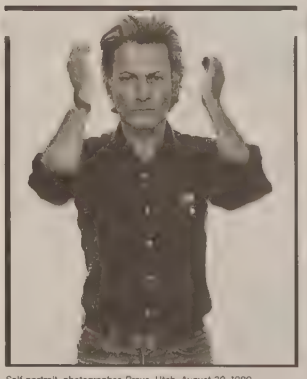
Björk, musician, New York, June 2, 2004



Self-portrait, photographer, Provo, Utah, August 20, 1980

Janis Joplin, singer, Port Arthur, Texas, August 28, 1969

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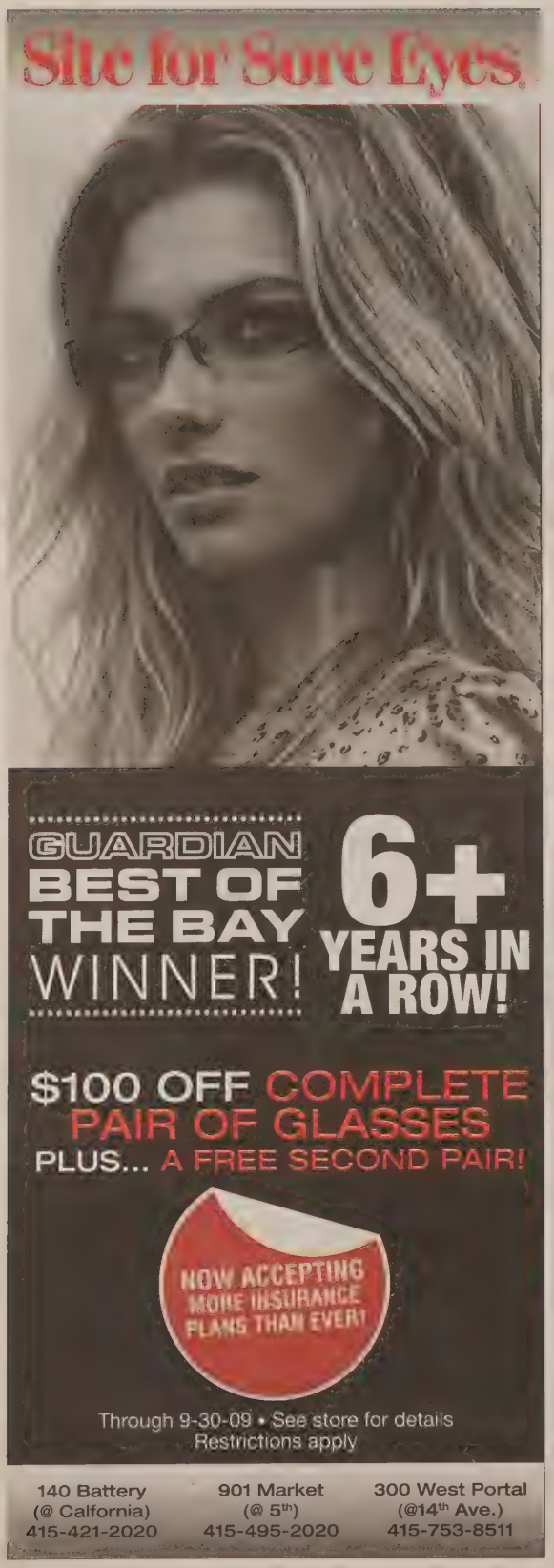

SF on $0 a day

Johnny Funcheap's favorite ways to enjoy the city, free

By Johnny Funcheap

THE FREE ISSUE When you're broke in San Francisco, sometimes even "cheap" can seem like a four-letter word. So thank God for free. Here are a few ways you can still enjoy the fun of living in San Francisco without cracking open your wallet even once.

GET LECTURED ABOUT YOUR DRINKING

The Mission District bar Elixir hosts a free Thursday night "Cocktail Club" with tastings (whiskeys, vodkas, tequilas ... even absinthe) and a guest expert to help guide you through the process of finding new ways to appreciate staying off the wagon. For beer and wine drinkers, most BevMo! locations in the Bay Area have regular free tasting parties with themes like summertime ales and Mexican beers.
Elixir, 3200 16th St. www.elixirsf.com; CocktailClub/www.bevmo.com/Misc/Events.aspx?area=tastings

ART GALLERY RECEPTIONS AND WALKS

To help lure in and lubricate casual art fans into being art-buyers, most galleries have regular receptions with free-flowing wine and a tasty platter of things to nibble on while you research art you can't yet afford. If one reception a night isn't enough, try sauntering from gallery to gallery during one of several monthly art walks — the most reliable of which clusters around Union Square with regular collective receptions the first Thursday evening of each month.
www.firstthursdayart.com

VOLUNTEERING MADE EASY: ONE BRICK

Unemployed? Got time on your hands? Do something useful with it — and meet new friends in the process. One Brick is a local nonprofit that hosts upwards of 20 different flexible volunteering opportunities each week, ranging from working a short shift beautifying a local park to serving food to the homeless. It's not just about doing good — One Brick aims to help you make new friends by organizing meet-ups after each event so volunteers can get to know one another in a relaxed setting over a meal or a drink.
www.onebrick.org

GET YOUR GEEK ON: STAR PARTIES

If you've ever looked up to the heavens and wondered what the hell was up there, the San Francisco Amateur Astronomers might be able to give you some answers. The group gives free lectures the third Wednesday of each month at the Randall Museum.

When skies are clear, it hosts free monthly Star Parties at Point Lobos at Lands End with a lecture and a public telescope viewing.
RandallMuseum, 199 Museum Way; Point Lobos, El Camino Del Mar in Lands End; www.sfaa-astronomy.org

AURAL PLEASURES: MARKET STREET MUSIC FESTIVAL

If the live music at the Stern Grove and Yerba Buena Gardens Festivals make you sad that most weekdays are quiet, the annual People in Plazas festival should help fill in any remaining gaps in your work-week concert schedule. This free July-to-October Market Street music festival puts on more than 145 free lunchtime concerts of all types in 16 different public plazas from the Embarcadero through the Castro.
www.peopleinplazas.org

FRIDAY NIGHT SKATE

Rather than plunking down a big portion of your salary (or unemployment check) on a gym membership (or signing up for a free introductory pass at a different gym each week: a.k.a. "gym slutting"), get sweaty by donning your blades or old-school roller skates and join the Midnight Rollers' weekly Friday Night Skate. A large group of skaters embark from the Ferry Plaza on a 10-mile dance party/skate tour of the city, which includes plenty of stops for ice cream, Frisbee-throwing, and a chance for slowpokes to catch up.
www.cora.org/friday

TASTE-MAKING

Macy's Union Square puts on free monthly cooking demonstrations in the Cellar, where top local chefs reveal their secrets for dishing up creative yet healthy meals. Not only do you get to learn skills like how to barbecue like a grill master, expertly pair chocolate and wine, or make a brunch worth waking up early for, you also get to sample the yummy delights the experts have cooked up. It's like watching your favorite cooking show on the Food Network, but getting to magically reach inside the TV to grab a taste.
www1.macys.com SFBG

Johnny Funcheap runs FunCheapSF.com, a free San Francisco-based service that uncovers and shares a hand-picked recommendation list of upwards of 50 cheap, fun, unique Bay Area events each week.

FREE PAINT: NOT MANY COLORS, BUT THE PRICE IS RIGHT

Every wonder what happens to all that old paint that good, responsible San Franciscans drop off at the city dump? It gets recycled, n the best possible way. The dump workers sort it by color, pour it into big buckets, and give it away.

You don't get a wide color selection (off-white is the big choice) but the price is right and it keeps the stuff out of the landfill. Schools and community groups get priority, but San Francisco residents can stop by and pick some up whenever there's extra.
501 Tunnel Avenue. 330-1400. www.sfrecycling.com/sfdump

Free phones, movies, and Wi-Fi

Why are you still paying for Internet access?

By Annalee Newitz

THE FREE ISSUE Information may want to be free, but Internet service providers want to charge you too see it. That doesn't have to crimp your style; there's plenty of free Wi-Fi — and ways to get free movies and phone service.

Let's start with a little disclaimer: When you're talking about getting things like free Wi-Fi, or free phone service, even "free" comes with a price. You're going to have to invest in some equipment to get free stuff later. You might also need some training — but that's available free.

For free classes where you can learn more about how to build some of the technologies I'll be talking about below, check out the Noisebridge hacker space near 16th and Mission streets (www.noisebridge.net/wiki/Noisebridge).

Now, here's the dirt on how you can stop paying for phone service, cable, Internet, and online media.

FREE INTERNET SERVICE

Novice level: If you have a laptop with a Wi-Fi card, you should never have to pay for an Internet connection while you live in the San Francisco Bay Area. There are countless cafes that provide free Wi-Fi to their customers. Yelp offers a good, up-to-date list of free Wi-Fi cafes in San Francisco at *www.yelp.com/list/free-wireless-cafes-in-sf-san-francisco.*

In San Francisco, check for free Wi-Fi provided by commercial vendor Meraki using this map: *sf.meraki.com/map.* Every branch library in San Francisco, Berkeley, and Oakland offers free Wi-Fi.

Techie level: If you'd like to get free Internet service at home and not have to visit your local cafe all the time, you can build a cheap antenna so that you can see countless networks all around your house. Find out how to build such an antenna using this free online guide at *www.en.wikibooks.org/wiki/Wifi/Building_an_antenna.*

If you are going to be borrowing your neighbors' Wi-Fi service, please observe this cardinal rule: You are a guest, so use their service sparingly. Checking e-mail is fine, surfing the Web is fine, but downloading giant movie files is extremely uncool.

FREE MOBILE PHONE SERVICE

Novice level: Make all of your phone calls over the Internet using an IP phone. You can either invest in an IP phone and make phone calls using free Wi-Fi cafes and free city networks, or you can get the headset and microphone to plug into your laptop so that you can use Skype or another free Internet voice service.

Techie level: Turn your home phone into an IP phone.

Here are other ideas that some people have tried (and we, of course, don't recommend that anyone does anything against the law). One of the open secrets about cordless phones is that it is extremely easy to steal phone service using them. Many cordless phones use the DECT chipset, and special laptop cards are available that that allow the users to trick cordless phones system into thinking that the laptop user is one of the cordless phones associated with it. *www.dedected.org/trac*

FREE CABLE

Novice level: Miro is an online service that allows you to turn your computer into a Tivo-like device that will download the shows you want to watch as soon as they are available via file-sharing programs. Find out more here: *www.getmiro.com*

Techie level: Turn your computer into a television tuner using Myth TV. *www.mythtv.org*

FREE MEDIA

Novice level: There are plenty of services online that offer free media, from Hulu.com, which offers a lot of free television and movies, to Archive.org, which has a vast collection of public domain films. Neither Hulu nor Archive.org requires you to download any special software. Or if you'd like something classier, you can download free, public domain classical music at MusOpen! *www.musopen.com*

Techie level: Use a BitTorrent client to download public domain music and movies that you can save on your computer. CreativeCommons.org lists many artists who offer their music for free. Public Domain Movies offers torrents of movies available to you for free. *www.publicdomaintorrents.com*

Other options people have tried: Some use a BitTorrent client to download any movie, television, music, software, or books that they like, using a popular Torrent search engine like Isohunt. There are a lot of what you might call grey area legal media at the Pirate Bay. That oufit is located in Sweden, a country that recenty elected representatives of the Pirate Party to serve in the European Parliament. SFBG

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$15 Unlimited Rides
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Fireworks Night
Noon-10pm
Tuesday, July 14th
Little League Day
Noon-10pm
Wednesday, July 15th
LGBT Day
Noon-10pm
Thursday, July 16th
Filipino Heritage Day
Noon-10pm
Friday, July 17th
Notorious &
Wonder Bread 5 - Live
Noon-11pm
Saturday, July 18th
10am-11pm
Kenny Chesney Concert
@ AT&T Park, 5pm
Sunday, July 19th
San Francisco
Circus School on site
11am-8pm
FINAL DAY!
For more information and tickets visit
sfgiants.com/fair or call 800-225-2277

SAN FRANCISCO
School of Economics

Announcing that Professor Antal E. Fekete, known worldwide as the foremost monetary scientist, will conduct investment seminars at the Chancellor Hotel on Union Square in San Francisco on July 25, August 1 and August 8. Along with Mr. Sandeep Jaitly of Soditic, LLP., London, UK, he will present a gold accumulation/investment plan which provides a return in gold.

The large government deficits created to stimulate the economy will only have a short term effect. In the long run, the country will go from a mortgage debt bubble to a government debt bubble. The question in allocating investment assets is not how to guard against inflation or deflation, but how to guard against the risk intermediation caused by government. Gold accumulation is the answer. It has to be done now, before it is too late.

For Details check:
www.sfschoolofeconomics.com

Free sex

Clubs, classes, and clinics dedicated to low-cost lovin'

By Molly Freedenberg

THE FREE ISSUE As anyone with a broken bed frame or a broken heart knows, even sex you don't exchange money for is rarely free. But we've compiled a list of sex-related events, resources, health centers, and club nights that are easier on the pocketbook than most.

GOOD VIBRATIONS

Good Vibrations is always hosting free events, classes, and book signings at its Bay Area stores. This month, check out Paul Krassner reading from his book *In Praise of Indecency* on July 15 and Kevin Simmonds presenting his new project "Feti(sh)ame," based on interviews with gay men about sexual fetishes, on July 16, both at the Polk Street location, and a reading/signing of *Hos, Hookers, Call Girls, and Rent Boys: Prostitues Writing on Life, Love, Work, Sex, and Money* (featuring stories by Annie Sprinkle and Tracy Quan, among others) July 30 in Berkeley. *www.goodvibes.com*

CHAPS

With no cover and nightly drink specials, this SoMa gay bar is the place to ogle hot men on a budget. Ongoing events include Shirts Off Mondays, Trumer Tuesdays (featuring $2 Trumer drafts and specials on Jäger and fernet); the sports-gear and jock-strap-themed Locker Room Wednesdays (with specials on Speakeasy ales, Wild Turkey, and shooters with names like Cock Sucker and Golden Showers); Thursday's Busted (with whiskey specials and indie, electro, and '80s remixes); Men in Gear on Saturdays, Cheap Ass Happy Hour every Monday through Saturday from 6 to 9 p.m.; and Rubber (hosted by the Rubbermen of SF Bay) every second Friday.
1225 Folsom, SF. (415) 255-2427, www.chapsbarsanfrancisco.com

CENTER FOR SEX AND CULTURE

This nonprofit organization provides education and resources across the gender spectrum. Though there's a fee to attend many of the events hosted here, visiting the extensive library/media archive is free. So is checking out "Erotic Embrace of the Corset," an exhibit featuring 50 years of photography of bodies tied up tight, on display through Sept. 10. Call before you visit (the center is run by volunteers and has irregular hours), or try stop by between 1 and 5 p.m. weekdays.
1519 Mission, SF. (415) 255-1155, www.sexandculture.org

FIRST FRIDAY FOLLIES

Burlesque, by its very nature, is meant to be accessible to the masses — which means it should be not only lowbrow, but low cost. This monthly burlesque, music, and comedy revue takes "low" even lower by cutting out the cover charge entirely.
9:30pm. Stork Club, 2330 Telegraph, Oakl. www.myspace.com/firstfridayfollies

FEMINA POTENS

Part art gallery, part performance space, part community center, this nonprofit dedicated to greater visibility for women and transgendered artists has become a favorite of luminaries like Annie Sprinkle, Michelle Tea, and Carol Queen. Many events are low or no cost, and it's always free to check out the art, including this month's "Show Me Your Fantasy," featuring visual art addressing contemporary female sexuality.
Thurs–Sun, 12–6pm. 2199 Market, SF. (415) 864-1558, www.feminapotens.org

SF JACKS

When you're poor and bored, nothing perks you up quite like a good session of self-love. But if you're tired of the solo mission, join other like-minded men for group "therapy" every second and fourth Monday. Though a $7 donation is suggested (insert "donation" pun here), no one will be turned away for lack of funds. Just remember the rules: mandatory nudity, jack-off play only.
7:30–8:30pm. Center for Sex and Culture, 1519 Mission, SF. (415) 267-6999, www.sfjacks.com

ST. JAMES INFIRMARY

Run by and for sex workers, this 10-year-old nonprofit provides free STI counseling and testing, rapid HIV testing, transgender healthcare and hormone therapy, self-defense classes, legal advice, and much MUCH more to sex workers and their families.
1372 Mission, SF. (415) 554-8494, stjamesinfirmary.org SFBG

Free-tips grab-bag

More free stuff we love

You can watch Giants games free through the outfield fence; three-inning limit when there's a crowd ... Thrift stores all say "no dumping," but people leave stuff out in front late at night anyway ... Ask someone leaving Muni for their transfer (and always take a transfer, even if you don't need it, to share) ... There's almost always great free music at street fairs .... You can actually ski free at a lot of resorts if you do the old-fashioned thing and hike up the slopes instead of buying a lift ticket; on busy days nobody notices (obviously, this works best for short-run beginner hills) ... There's some great stuff at freecyle.org, but it's a Yahoo newsgroup and floods your inbox so you have to keep up with it ... The free stuff listings on Craigslist are also good ... Casual carpools are a great way to get a free ride across the Bay ... The Lyrics Born, Toto La Momposina, Kailash Kher's Kailasa and the San Francisco Ballet all perform free this summer at Stern Grove, Sundays at 2 p.m., see *www.sterngrove.org/2009season* ... Catch *Wicked*, *Beach Blanket Babylon*, *Killing My Lobster*, and more at the SF Theater Festival free shows; see www.sftheaterfestival.com and Yerba Buena Gardens Festival (till Oct. *www.ybgf.org*) ... You can get free movie passes many weeks from the *Guardian* ... Buy a Muni pass before the end of the month, and you can share your old one; it's good for three days of free rides at the beginning of the month ... Almost every used bookstore has a free box; mostly crap, but sometimes some gems .... The Cal Sailing Club in Berkeley offers free introductory sailing sessions on summer Sundays; for the schedule and details check out www.cal-sailing.org. San Francisco Brew Craft offers free beer-brewing classes every Monday night at 6 p.m. 1555 Clement, 751-9338 ... You can catch free outdoor movies at Jack London Square in Oakland every other Thurs. night through August (www.jacklondonsquare.com/newscenter/upcomingevents) ... Free Shakespeare in the Park performs *The Comedy of Errors* Sat. and Sun. afternoons in August and September at the Presidio Parade Grounds (schedule at www.sfshakes.org/park/index) SFBG

▶FREE MUSIC, SEE P. 26

FREE HAIRCUTS: LET THE STUDENTS PRACTICE ON YOUR HEAD

Has anyone ever said you have a great face for hair modeling? Volunteering as a hair model gives salon trainees a chance to fulfill all their requirements for becoming full-time stylists. True, salons have become more guarded about their freebies, sometimes nixing the programs altogether. But a few freebies are still out there.

A few caveats: you'll need an open, available schedule. Some salons have casting calls or will screen you for certain characteristics online or over the phone. Decide if you want a cut or color, and exactly what type of styling you have in mind. With specific days devoted to specific lessons, they may not need another graduate specializing in bobs the week you need a cut. Here are two places that still cut hair, absolutely free. **(Mayka Mei)**

FESTOON SALON

Haircuts Mondays at 9 a.m., 1 p.m. and 3 p.m.
Coloring second and fifth Mondays at 11 a.m., 1 p.m., and 3 p.m.
1401 Martin Luther King Jr. Way, Berk.
(888) 35-SALON or (510) 528-5855, www.festoonsalon.com

VISUAL IMAGE

Hair modeling vacancies available one or two times a month, or once a quarter
5200 Mowry, Suite C, Fremont
(510) 792-5922, www.visualimagesalon.com

Making great streets

By Steven T. Jones
steve@sfbg.com

GREEN CITY There's a growing movement to transform San Francisco's streets into safe, vibrant public spaces, part of an international trend that has drawn together disparate partners around the belief that roadways shouldn't simply be conduits for moving automobiles.

Recent advances include the San Francisco Municipal Transportation Agency's approval of a package of 45 bicycle projects and the success of the Sunday Streets program, a series of temporary road closures to cars (the next one is this Sunday, July 12, in the Mission District).

And there are new players on the scene, from Streetsblog SF (see "Street fighters," 1/14/09) to the San Francisco Great Streets Project (www.sfgreatstreets.wordpress.com), a newly formed organization sponsored by the San Francisco Bicycle Coalition, San Francisco Planning and Urban Research Association (SPUR), the Livable Streets Initiative, and the Project for Public Spaces.

The Great Streets Project focuses on facilitating temporary conversions of streets into plazas (such as the new 17th Street Plaza at Castro and Market streets), parties, and other car-free spaces and with creating a civic conversation about the role of roads by bringing in renowned urban thinkers such as Enrique Peñalosa, the former mayor of Bogotá, Colombia, who spoke at the main library July 6 and sat down for an interview with the *Guardian* the next day.

"The heart and soul of a city is its public pedestrian space," said Peñalosa, who banned parking on sidewalks and expanded Bogotá's protected bikeways, *ciclovias* (temporary road closures that were the model for Sunday Streets), and bus rapid transit system, creating an urban renaissance that he has since promoted in cities around the world.

"It became clear that the way we build cities could make people so much happier," Peñalosa said, noting how such urban design concepts dovetailed with his advocacy for the poor. "In a poor city, the inequality is felt most during leisure time ... My main concerns are equity and happiness and the way cities can contribute to those things."

Peñalosa noted that "the 20th century was a terrible century for human habitat. Cars took over for people. Later we realized that was a big mistake." Such growth patterns, Peñalosa said, are simply unsustainable in the 21st century, particularly as Asia and Africa modernize.

Many European cities have taken aggressive steps to correct that mistake, but in the U.S. — whose dominant economic position during those years created the most car-dependent infrastructure on the planet — change has come slowly.

"Change is difficult, but change is already happening," he said, noting the strong carfree movements in San Francisco, New York City, and other U.S. cities.

Peñalosa transformed Bogotá at a time when the country was besieged by a violent civil war, timing he said was more propitious than unlikely. As with the current global warming imperatives and the traffic congestion that is choking many big cities, times of crisis can be moments of opportunity.

"When the crisis is so big, people are willing to risk different things and make experiments," Peñalosa said.

While most San Franciscans have yet to truly embrace the transition from car culture, Great Streets Project proponents are using temporary projects to push the envelope and gradually introduce new ideas into the public realm.

"It's important for everyone to come into this with a spirit of experiment," said SFBC program director Andy Thornley. "Presenting these things as trials helps people get comfortable with the ideas."

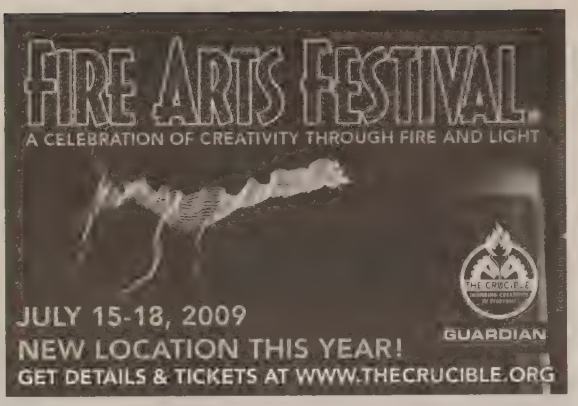
SPUR director Gabriel Metcalf said temporary projects often bypass the need for cumbersome and expensive environmental studies and outreach efforts, placing innovative urban design concepts on public display as ongoing experiments.

"They allow you to make adjustments. It's an option that exists with public spaces that you don't have with buildings," Metcalf said. "It de-escalates the fear people have over change."

Plus, as the project's director Kit Hodge notes, temporary placements let transportation planners and advocates try out new ideas instead of just endlessly studying them. As she put it, "San Francisco has a tradition of creating great plans that don't get implemented."

The prime example is Market Street, an inefficient street for automobiles and a dangerous one for bicycles and pedestrians, and one that has been subject to countless studies about how to make it more livable. Yet little changes. "You need to achieve as much consensus as possible," Peñalosa said, "but in the end, you have to take risks."

Or as Metcalf put it, "It's time to start enjoying some of the fruits of urbanity that we've been denying ourselves." SFBG



GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS

WEDNESDAY
JULY 15

MUSIC

Gokh-Bi System
Neglected hoods across the globe take inspiration from hip-hop's unlikely story of beautiful struggle. The Senegalese group Gokh-Bi System, which hails from the Dakar hood of Pikine Guinaw Rail ("the other side of the tracks"), prides itself on returning hip-hop to its West African roots. GBS laces traditional melodic croons, spiraling chants, and emphatic rhymes over minimal funk-driven beats. Members spit intricately mastered flows in English, French, Arabic, and several Senegalese dialectics. Impressive on a level unduplicated by American rappers, the result is refreshingly compelling and activist music for a globalizing world. **(Michael Krimper)**

8 p.m., $20
Yoshi's San Francisco
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

LIT

Paul Krassner: *Who's to Say What's Obscene?*
"These are times of repression," says satirist Paul Krassner, "and the more repression there is, the more need there is for irreverence toward those in authority." Krassner would know. The former publisher, editor, and contributor of the underground satire magazine *The Realist* has been flipping the bird to the Man since 1959. In *Who's to Say What's Obscene?* (City Lights, 240 pages, $16.95), Krassner explores contemporary comedy and obscenity in politics and culture, from "Bong Hits 4 Jesus" banners to scenes cut out of movies such as 2006's *Borat*. Krassner's take on the current social, racial, and sexual climate further cements his place in the history of American letters — a place he first set by introducing the image of Spiro Agnew fornicating with Kennedy's trephinated parietal. **(D. Scot Miller)**

7 p.m., free
City Lights Bookstore
261 Columbus, SF
(415) 362-8193
www.citylights.com

STAGE/PERFORMANCE

The Crucible's Ninth Fire Arts Festival
The Crucible's Fire Arts Festival is a pyrophile's fiery wet dream. The open-air event includes more than 35 art installations. They include Team Gnome's "Gee-Gnome Project" — only five feet tall, but capable of shooting flames 50 feet into the air — and Nate Smith's "Fire Vortex," a flaming cyclone. There are more than 20 live demonstrations that cover activities like blacksmithing, welding, and ceramics, and interactive exhibits like the "Flaming Zen Garden," where visitors can create designs in blazing sand. Each night brings different musical entertainment and a performance of Dan Cantrell's *The Rootabaga Opera*. **(Victoria Nguyen)**

8–11:59 p.m. (continues through July 18), $25–$35
Fire Arts Arena
West Grand at Wake, Oakl.
(510) 444-0919
www.thecrucible.org

THURSDAY
JULY 16

STAGE

"Helluva Night"
Would you rather spend your evening in hell or at a Motel 6? If you're trying to weigh the differences between the two, there's no need, because at "Helluva Night" you can have both. Two one-acts, Jean Paul Sartre's 1944 *No Exit* and Stephen Belber's 1999 *Tape*, share the bill for a night of unforgettable (and kind of heavy) theater. In *No Exit*, three souls are condemned to a room in hell, where they must deal with their inner thoughts and worst of all, each other. In *Tape*, three friends must learn to forgive when a dark episode from the past unexpectedly creeps up on them at a room in a Motel 6. **(Nguyen)**

8 p.m. (continues through Aug. 15), $25–$40
Royce Gallery
2901 Mariposa St, SF
(866) 811-4111
www.roycegallery.com

FILM

Seven Songs for Malcolm X
Malcolm X marks the spot at the San Francisco Museum of Modern Art. Director John Akomfrah profiles the minister, writer, public speaker, and activist in *Seven Songs for Malcolm X* (1993), which includes archival footage, dramatic reenactments, and testimonies by his wife Betty Shabazz, essayist Greg Tate, and director Spike Lee. Released in tandem with Lee's 1993 feature film starring Denzel Washington, this documentary is narrated by acclaimed novelist and short story writer Toni Cade Bambara. Come contemplate the progress that's taken place since African Americans fought for basic civil rights in the 1960s, and the work still to be done — by a Philadelphia swim club, for a start — amid the first black presidency and Obamarama the world over. **(Laura Swanbeck)**

7 p.m. (also Sat/18, 3 p.m.)
free–$5
San Francisco Museum of Modern Art, Phyllis Wattis Theater
151 Third St, SF
(415) 357-4000
www.sfmoma.org

FRIDAY
JULY 17

STAGE

Bay Area Playwright's Festival 2009
Witness the next wave of theater as seven new plays are debuted at this year's Bay Area Playwright's Festival. Playwrights from all over the country offer their works in progress, which run from the serious (two families travel the Undergound Railroad in the pre-Civil War South) to the hilarious (five black Shakespearean characters plot a revolution in modern day Venice). The festival also presents panels that address questions like "Is it possible for a playwright to build a career without moving to New York or Los Angeles?" **(Nguyen)**

8 p.m. (continues through July 26)
$15–$25 single tickets, $75–$90 festival pass
Magic Theatre
Fort Mason Center, Building D, SF
(415) 441-8822
www.magictheatre.org

MUSIC

Flipper
The Flipper story has almost become one of those interchangeable punk rock myths that could easily apply to a dozen different acts: San Francisco band makes racket; people are disgusted; band is subsequently deemed "important." But attempts to force Flipper into a standard ahead-of-its-time narrative ignore the anarchic spirit that makes the band so fun in the first place. *Generic Album Flipper* is being re-released by Oakland's Water label, so in honor of the anti-musical classic, why not go to the show expecting to see nothing more (or less) than a joyfully atonal, slyly incompetent original. **(Tony Papanikolas)**

9 p.m., $16, 21 and over
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

SATURDAY
JULY 18

MUSIC

The Supplicants, Kosmic Rennaisance
I honestly wake up some mornings asking myself, "When is the world gonna stop sleeping on the Supplicants?" Richard Howell on reeds/talking drum. Sameer Gupta on tabla/drums, and David Boyce on reeds; The Supplicants are one of the best bands to come out of San Francisco, jazz or otherwise. Genre-bending arrangements

(1) Gokh-Bi System in denim (see Wed/15); (2) Patty Duke crying out for "just one more doll" (see Mon/20); (3) a FunkanometrySF foursome (see Sat/18); (4) Wally Wood's *Disneyland Memorial Orgy*, a Paul Krassner favorite (see Wed/15); (5) Copper Lantern Fire Theater (see Wed/15); (6) Reverend Billy (see Tues/21); (7) still from *Seven Songs for Malcolm X* (see Thurs/16); (8) Blue Öyster Cult burnin' for you (see Mon/20); (9) SF playwright Deborah Stein (see Fri/17)

FUNKANOMETRYSF PHOTO BY SAM HON; COPPER LANTERN FIRE THEATER PHOTO BY ERIC GILLET

meet transcendent virtuosity transforming any acoustic space into a sublime experience? You don't want that? Conceptual Turntablist Shingo Annen (Shingo2) joins Boyce and Gupta for the second set, forming Kosmic Renaissance. Shingo2, with his supernatural cool, brings an atmospheric majesty to the already rugged and regal proceedings. Just go. **(Miller)**

9 p.m., $12–$15
Red Poppy Art House
2698 Folsom, SF
(415) 826-2402
www.redpoppyarthouse.org

MUSIC

Stormcrow
Since 2003, Stormcrow has become one of the most exciting, unpredictable metal bands in the Bay Area. In any given Stormcrow song, you can hear punk rock, death metal, and the vomitous beast known as crust, all working together like players in the most sickeningly heavy orchestra ever assembled. While the twin guitars are responsible for some decidedly meaty riffs, it's the crushing low-end of the bass and vocals that defines the band's sound. If this sounds like something you'd be into, get ready to meet your new favorite band. The bill also includes Born/Dead's last U.S. show. **(Papanikolas)**

With Laudanum, TV Evangelists
10 p.m., $7, 21 and over
El Rio
3158 Mission, SF
(415) 282-3325
www.elriosf.com

CLUB/DANCE

FunkanometrySF: The Sockhop Benefit Showcase
Funkanometry is a force — a one-of-a-kind connection between individual and community that is fundamental, fun, and funky. The original SF crew doesn't just deliver some of the most unpretentiously inventive and energetic hip-hop dance in the Bay Area — through its Funksters outreach program, it spreads the power of the beat to teens. I still remember when I first I saw FunkanometrySF perform live. The *Guardian* soon gave them a Goldie award. Recently, it's been a pleasure to find out we have some friends in common. Summer is the time for jams, and the jams of the moment are not going to sound or look any hotter than at this party, the Sockhop. **(Huston)**

7 p.m. (doors), $10–$100
Regency Center
1290 Sutter, SF
(415) 673-5716
www.funkanometrysf.com/thesockhop

SUNDAY JULY 19

CLUB

Sweater Funk
Every Sunday night in the basement of a Chinatown bar straight out of a 1960's noir film, the funky bounce of boogie wax zaps the roof off the sucka. That bar is Li Po Lounge, and the party is none other than the most bangin' free weekly in town, Sweater Funk. The SF collective mirror Dam-Funk's "Funkmosphere" concept in L.A., spotlighting the finest boogie jams strictly from the late 1970s to mid-1980s era of warm, feel-good grooves and soulful 2-step. Expect to hear obscure dusty vinyl blended with classic favorites from the likes of Prince and D-Train that are guaranteed to knock the carnal essence of snub-nosed record collector and party-goer alike. Popping and locking moves definitely win points. **(Michael Krimper)**

With Jon, Guillermo, Proof, Shred One, Remin, Vinyl Richie, Chung Tech, Sean Boogie, Sabrina, Selector Kirk
9 p.m., free
Li Po Lounge
916 Grant, SF
(415) 982-0072
www.myspace.com/sweaterfunk

MONDAY JULY 20

MUSIC

Blue Öyster Cult
Blue Öyster Cult belongs to that exclusive group of 1970s acts that seemed to understand that the world of rock was destined for weirder, heavier things. Though history hasn't placed the members of BÖC on the same pedestal as some of their longhaired contemporaries, these veterans of the county fair circuit can claim ownership to an impressive collection of innovative hard rock classics, as well as a coveted spot on the original *Heavy Metal* (1981) soundtrack, alongside Black Sabbath and, um, Donald Fagen. And don't fear a certain reaper's radio presence during a fateful car ride in *Halloween* (1978). Fun fact: The infamous "more cowbell" sketch is nine years old, so don't be that jackass. **(Papanikolas)**

With the CoverGrrlz
8 p.m., $30
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

EXTRAVAGANZA/FILM

Sparkle, Patty, Sparkle!: A Gala Tribute to Patty Duke
In this business you gotta roll with the punches — and they come from the left, and the right, and below the belt. That sentiment, spoken by Helen Lawson (Susan Hayward) in 1967's *Valley of the Dolls*, applies to Patty Duke's ability to rise above petty nonsense and serious depression. When the film of Jacqueline Susann's best-selling novel was unveiled to jeers and camp howls, Duke took the hits, because she was at its center as hell-on-dancer's-slippers-and-Hollywood-heels Neely O'Hara. Over time, *Valley*'s fan base has gotten bigger, and I'll declare — with dignity — that Duke's performance is, along with Hayward's and Sharon Tate's, one of the film's best. For every ridiculous moment where she's left to hang by a copious lack of direction, there's another where she's impressively ferocious. It is past time for Duke-as-Neely to get some wall-crumbling love. This Marc Huestis tribute with live interviews, comedy, and music raises funds for Bay Area mental health services. **(Huston)**

8 p.m. (6 p.m. pre-show meet and greet), $30–$60
Castro Theatre
429 Castro, SF
(415) 863-0611
www.castrotheatre.com

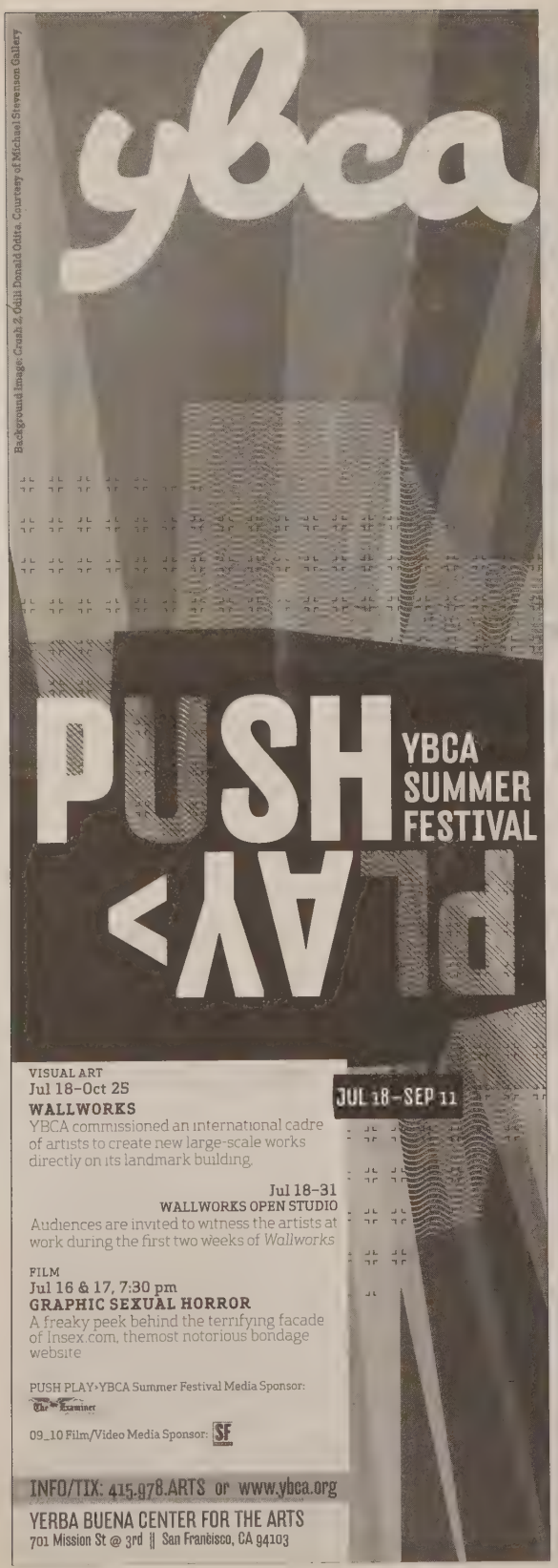
TUESDAY JULY 21

EVENT

Fundraiser for Reverend Billy
Former San Francisco performance artist Bill Talen — better known by his alter ego of Reverend Billy, pastor of the Church of Life After Shopping and subject of the 2007 film *What Would Jesus Buy?* — is heeding a new calling. After more than a decade of creatively preaching against capitalist excesses in Times Square and on stages around the world, he's now been recruited by the Green Party to run for mayor of New York City against billionaire incumbent Michael Bloomberg. Come on down to support that effort and hear some local entertainers and progressives, as well as a uniquely inspiring and entertaining sermon from the Rev. Billy. Hallelujah! **(Steven T. Jones)**

7 p.m. (doors), $20 donation (all are welcome)
DNA Lounge
375 11th St., SF
(415) 626-1409:
www.tinyurl.com/mxyq94
www.voterevbilly.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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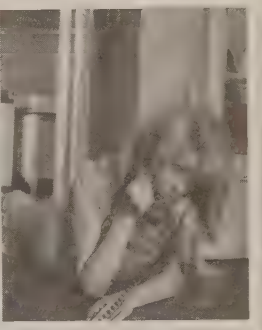
Next-door horror

CULT DVD As the first, and likely most underrated, film in Roman Polanski's so-called apartment trilogy, *Repulsion* (1965) has often been judged by critics as a nascent work of distaff psychodrama that would achieve greater heights in the satanic majesty of *Rosemary's Baby* (1968). But with this month's deluxe DVD rerelease of *Repulsion* by Criterion, another, more modern, evaluation might elevate Polanski's gothic "prequel" into the archetype of an unrecognized genre — cellular *guignol*.

Released after Hitchcock's *Psycho* (1960) and Michael Powell's *Peeping Tom* (1960) — two other lynchpins of 1960s Anglo horror — Polanski's document of Belgian agoraphobe Carol (Catherine Deneuve) and the emotional decay of swinging London signified a certain migration in the horror setting from the bucolic to the urban. Utilizing the confinement of the apartment — a setting indicative of the encroachment of the urban into the haunted estates and vast laboratories of earlier Grand Guignol — Polanski's new type of horror responded to the rapid industrialization and segmentation of the postwar metropolis. Conceivably about a young woman's breakdown amid the overwhelming urban expansion of London, *Repulsion* could certainly have mirrored Polanski's own prickly feelings toward Western Europe after having grown up in the vast graveyards of Nazi-controlled Krakow.

In a recent Harvard lecture on his three volume work *Sphären* [Spheres], German critic Peter Sloterdijk explains the modern regime of apartment living this way: "Modern apartment construction rests on a celibate-based ontology ... Everything is drawn into the inner sphere of the apartment. World and household blend.



Deneuve holds the line in *Repulsion*.

If a one-person existence can succeed at all, it is only because there is architectural support that turns the apartment itself into an entire world prosthetic." From Sloterdijk's perspective, Carol's mental deterioration in *Repulsion* was not so much the psychoanalytic signs of transference and sexual frigidity (as has been offered by most critics) but a physiological response to a new ecology — namely, the loss of a universal house for what Sloterdijk calls "the stacking of cells [into] an architectural foam, a multichambered system made of relatively stabilized personal worlds."

Such an interpretation would also reverse the contention that Carol's deterioration stemmed from an apparent agoraphobia. Rather, her paranoia is an affective condition, precipitated by an "apartmental" way of living that locked the urbanite into a personalized cell (in both senses of the word — both biologically constitutive and punitive) not unlike the prisoner or medieval monk. So whatever critiques have immured *Repulsion* in traditional psychodrama fail to read the film as the paradigm of a new urban imperative. **(Erik Morse)**

www.criterion.com/films/404

THE MIX

(1) Skeletonwitch and Saviours, Thee Parkside

(2) Mozart, San Francisco Symphony

(3) Cheese Puffs at Bootie SF on National Richard Cheese Day

(4) Voodoo Glow Skulls and Mighty Mighty Bosstones, Fillmore

(5) *Stash Magazine* party with PepLove, Opio, San Quinn, Bored Stiff, and more, Potrero del Sol skatepark

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music

A steady diet of burgers and Captain Beefheart stokes Ty Segall, whether he's on the road, in the desert, or adding high voltage to the Mission Creek Music Festival in conjunction with his new album *Lemons*.

Citric acid rock

No Edsels in Ty Segall's garage — if life gives you *Lemons*, turn up the volume

By Andre Torrez
a&eletters@sfbg.com

MISSION CREEK There he was, all cherubic, eating a "beej" — the nickname I've affectionately given the burgers at BJ, a.k.a. Burger Joint. Moments before show time, I spotted Ty Segall in the greasy eatery's Mission District location. He was about to take to the stage at Amnesia, on the eve of an ambitious second solo tour that ventures through the East Coast and the South, even invading Canadian territory for a night in Toronto.

After my own greasy foray into a Popeye's a few blocks away, I was ready to see the wunderkind, who is freshly graduated from the University of San Francisco. Once upon a time, Segall was a one man band, but he's expanded his outfit to a three-piece. Clearly the night's headliner at Amnesia, he packed the joint. After sets by openers Snakeflower 2 and the Rantouls, he mostly played familiar songs from his 2008 self-titled release on CastleFace Records. However, he also delivered a few examples of his self-described "sludgier" work on the brand new *Lemons* (Goner Records).

Sludge or no sludge, Segall's solid work ethic is evident. He's constantly playing gigs at bars like the Knockout, the Hemlock, and the Eagle Tavern — basically anywhere flannel is the prevailing fashion, alongside those straw fedora hats favored by the fixed-gear crowd. Despite his omnipresence on SF's dive bar scene, he's pretty modest about his dedication to his music. "There are a lot of ways that I am a slacker," he explains over the phone a month after the fateful Amnesia show as he and his band drive to New Orleans. "But if I'm not doing music, I feel like I'm wasting my time."

Segall's music is part of a current collective lo-fi/neo-psych/garage rock movement. (I hate to label, but if you're gonna do it, you might as well go all-or-nothing). At times it's hard to decipher which bands from this rubric are legit and which are simply riding the wave of a trend. Segall's contemporaries include his current tour mates Charlie and the Moonhearts, Strange Boys, Gris Gris, Thee Oh Sees, and Memphis' Magic Kids. Some of these groups lean more toward pop, while others favor punk. But they all seem to draw on the past (particularly sun-dazed stretches of the 1960s) for inspiration and direction.

One highlight of *Lemons* is the wisely-handpicked Captain Beefheart cover "Dropout Boogie," a countercultural should-have-been anthem from the group's 1967 release, *Safe As Milk* (Buddah). Recorded in a mere 20 minutes, Segall's version of the freakout favorite — and especially its pounding bass line — has a rallying call effect, taking its cue from Timothy Leary's infamous phrase, "Turn on, tune in, drop out." When I ask Segall why he chose to cover this particular song, especially since he just earned a degree in media studies, his answer is simple: "Beefheart rules." He can't give the psych-blues band enough praise, citing them along with the Pretty Things and *Piper at the Gates of Dawn*-era Pink Floyd as major influences on his current reverb-rich sound.

Compared to Segall's debut album, *Lemons* has a looser, more experimental sound. Less reliant on melody and catchy hooks, it delves deeper into psych and garage, slowing down Segall's riff-happy original style. The distortion is still there, but you can tell how different effects and levels were employed on a track-to-track basis. One new song, "Like You," is brilliantly melancholy in tone and lumbering in pace. Basically, it's a beautiful downer. The varying volume levels can probably be attributed to the use of vintage reel-to-reel equipment and Tascam quarter-inch tapes. "It gives it that blown-out sound," Segall explains. "But in a clean way."

As if to incite hip-hop beef, *Spin*'s enthusiastic review of *Lemons* warns Jay Reatard to look out, calling Segall's garage rock "scuzzier." Just for kicks, I jump on the beef-wagon and ask Segall who would win if he and Reatard had a fist fight. "I'm a total wuss. I'd probably just sit there and let him punch me," he says, adding, "I actually met him at a party. He was pretty cool." So much for placing your bets. It appears Segall's a peaceful soul, and that a single encounter at a keg quelled any potential garage rocker-on-garage rocker crime. SFBG

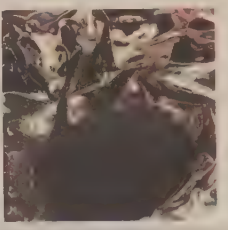
TY SEGALL
with Thee Oh Sees, Meth Teeth, Buzzer, Fresh and Onlys
Thurs/16, 9 p.m., $7
The Eagle Tavern
398 12th St., SF

MISSION CREEK MUSIC FESTIVAL
www.mcmf.org

PLAYLIST

GOSSIP
"For Keeps"
(from *Music for Men*, Sony)

Gossip will always be a live band, and the sonic marriage of Rick Rubin's production and Beth Ditto's voice is only sometimes a gift from fate for those of godless faith. This track is where Ditto's voice is freest. When it darts in and out of synths at the climax, even vintage Heart might eat its heart out. **(Johnny Ray Huston)**



HYPNOTIC BRASS ENSEMBLE
Hypnotic Brass Ensemble
(Honest Jon's)

Philly 21st century street musicians create one of the year's best studio recordings. Track work with Erykah Badu, blood lineage from free jazz genius Philip Cohran, and an athletic cover of peerless 20th century street musician Moondog's "Rabbit Hop" send this baby over. **(Huston)**

SHOGUN KUNITOKI
"Holvikirkko" and "Nebulus"
(from *Vinonaamakasto*, Fonal)

Glowing neo-prog and neo-motorik majesty. **(Huston)**

BERNARD SZAJNER
Some Deaths Take Forever* and *Superficial Music
(Boutique/LTM)

Creator of the laser harp, collaborator with Howard DeVoto, and inspiration for Carl Craig, Bernard Szajner is still ahead of his time. These albums, a 1980 response to capital punishment and a 1982 experiment with slowed-down sounds, are techno and ambient — and great. **(Huston)**

Sat in your lap

The latest daughters of Kate Bush flesh out this woman's work

By Marke B.
a&eletters@sfbg.com

PHENOM Kate Bush was gifted with a fierce female originality at a time when the rock world was starved of it: her golden run of eccentric achievement in the late 1970s and early 1980s placed her next to Joni Mitchell in terms of adventurous — if not always intellectual — influence in the minds of aspiring young women singer-songwriters. (And there's some extremely perverse pleasure to be taken in the little factoid that her stunning 1985 EMI comeback album *Hounds of Love* snatched the top U.K. album slot from Madonna's *Like A Virgin*.)

But that gift was also a curse: Bush was so original in so many ways that it's easy to forget the myriad musical pathways she forged. This "artist in a female body" — as she famously protested when her panicked record company started pimping her rack on sleeves to shift units — has mostly been boiled down to spiritual oracle, swooping-voiced Sybil, and, ever since concept albums by women were banished to exile in Guyville, keeper of the idiosyncratic prog-rock flame. In other words, Stevie Nicks with a Fairlight synthesizer and a degree in Celtic mythology. Or else just plain weird.

Fortunately, musical weirdness is so much with us today that other Bush qualities are starting to be glimpsed through the babushka, including her production abilities, precocity, sincerity, humor, and unabashed gender-fucking. For the past three decades, it's never been rare for artists to be compared to Bush — mostly for childlike vocalizations or way with a silver space suit and Circe metaphor. But in our post-neo-neo-soul moment (sorry Wino), a new crop of female British singers has arisen that takes its cues, mostly acknowledged, from Bush's kaleidoscopic talent.

FLORENCE AND THE MACHINE

Without Kate Bush, flouncy freak-folker Florence Welch and her ever-changing backup band could be heard as a product of the unholy union of Devendra Banhart and Tori Amos — except those two probably wouldn't exist without Bush either. Florence takes her lyrical cues from the sexually frantic Bush. "I must be the lion-hearted girl," she sings in the vid for "Rabbit Heart (Raise It Up)" just before her wedding table folds up into her coffin.
www.myspace.com/florenceandthemachinemusic

It's a new Bush era — Kate Bush! The leafy lady's musical family tree sprouts cover versions (see Irwin Swirnoff's piece below) and seedlings such as Florence and the Machine (top right) and Micachu and the Shapes (bottom right).

MARINA AND THE DIAMONDS

Marina and the Diamonds, a.k.a. the singular singer Marina Diamandis has been gaining huge traction with her excellent "I Am Not A Robot" track, calling up the more vulnerably affirmative, "Don't Give Up" Bush. But it's her screwy, cuckooing "Mowgli's Road" that effectively conjures up woozy Kate at a post-rave bonfire.
www.myspace.com/marinaandthediamonds

BAT FOR LASHES

Half-Pakistani lovely Natasha Khan works the gleaming edge of Bush's dark underworld glamour, and grounds her post-goth balladry and soft electro sparks in the sensual world. Her single "Daniel" de-Eltons the title character and places him among Bush's slightly menacing, jig-footed cosmic effigies.
www.myspace.com/batforlashes

MICACHU AND THE SHAPES

Mika Levi calls herself Micachu and spits out shiv-sharp blasts of dissonant micro-punk — seemingly the opposite of Bush's epic dramas. But Levi echoes Bush both in the sheer Englishness of her lyrics, the knockout oddity of her instrumentation and starry-eyed gender-bending. Micachu's rambunctious, exhilarating new album *Jewelry* (Rough Trade) could easily have been shaken out of Bush's backing track outtake archives.
www.myspace.com/micayomusic SFBG

MICACHU AND THE SHAPES
With tune-yards, Tempo No Tempo
July 22, 8 p.m., $10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

MOTHER STANDS FOR COMFORT: KATE BUSH IN THE SOUNDS OF NOW

It's always exciting when you sense universal consciousness in motion. Like so many around me lately, I can't stop listening to Kate Bush. I play *Hounds Of Love* (EMI, 1985) from start to finish again and again, allowing a different song from the album to become my theme or guiding light for weeks at a time. I play *The Dreaming* (EMI, 1982) and let it spin in and out of my head. These songs are as dramatic as they are sincere. They conjure magic while maintaining an emotional core. Bush's undeniable integrity travels through her songs like a force of nature, from soft-lit soap opera to primal realms.

Many great records by other artists in the last few years have been stamped with undeniable Kate Bush moments. A new generation of musicians is learning that avant and pop sensibilities can coexist in exciting ways and that it is possible to blend the organic and the mechanical to create songs that soar with a mission.

GANG GANG DANCE
"House Jams" (from *Saint Dymphna*)
(from *Saint Dymphna*, Social Registry, 2008)
On its latest album, Gang Gang Dance not only embraces its love of the dance floor — it invites the spirit of Kate Bush to a psychedelic midnight rave.

M83
"Skin Of The Night"
(from *Saturdays =Youth*, Mute, 2008)
No strangers to teenage mellow drama and melodrama, M83 makes music with a cinematic quality, much in the same way that Kate Bush's records sound like movies unto themselves.

PAAVOHARJU
"Kevatrumpu"
(from *Laulu Laakson Kukista*, Fonal, 2008)
This Finnish group roams through a landscape that varies from dusty fairytale to psychedelic future. This track is by far the most dancepop — and Bush-like — moment on a record that also channels Kurt Weill, Edith Piaf, and Robert Wyatt.

JOANNA NEWSOM
Ys
(Drag City, 2006)
Many eccentric female artists are compared to either Kate Bush or Björk by lazy critics, but few actually reach that kind of ecstatic individuality. Joanna Newsom is one. Her complete belief in her vision is apparent in these commanding, flawlessly executed songs.

TELEPATHE
"Drugged"
(from *Dance Mother*, IAMSOUND)
Much like their New York City neighbors Gang Gang Dance, Telepathe calls Bush to mind when it branches out from its experimental roots into a slow burning state that's ready for the dancefloor.

CHROMATICS
"Running Up That Hill"
(from *Night Drive*, Italians Do it Better, 2007))
It takes major guts to cover this Bush composition, a contender for one of the most poignant songs of the last quarter century. The air of magic and mystery here is very Kate.

FEVER RAY
Fever Ray
(Mute)
The debut solo record from Karin Dreijer Andersson of the Knife is more internal and intense than the dance floor stylings of her well-known group. Andersson plays with different voices and personas while creating sounds that are creepy and comforting. The result feels like a perfect contemporary response to Bush's explorations of 20 years ago.
(Irwin Swirnoff)

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A new ambient

Brock Van Wey brings fresh atmosphere to the genre with *White Clouds Go On and On*

By Johnny Ray Huston
johnny@sfbg.com

INTERVIEW Maybe it's in the air? Whatever the case, the subtle morphing of ambient music is bringing some extreme albums. Extremity isn't a quality one usually associates with ambient, a genre that — Brian Eno or not — is too often thought of as meditative Muzak without melody, or comfort music for snoozers. Yet some of the most unsettling and intense recordings of the past twelve months seep out from the ambient realm. On *Labyrinthitis* (Touch Tone, 2008), Jacob Kirkegaard generates sound from the act of hearing itself by recording hairs within the cochlea — the result is a slow mad spiral in sound form. On *Radioland* (Die Schachtel, 2008), Stephan Mathieu uses shortwave radio signals to create a near-symphonic elegy to...radio. Now, with *White Clouds Go On and On* (Echospace), San Francisco's Brock Van Wey is adding a direct melodic touch to the extremity of the new ambient.

Listen up: by no means does quiet mean soothing. The intensity and extremity of *White Clouds Go On and On* stems from Van Wey's fierce compositional dedication to emotion as a subject and as a source of inspiration. The collection's six songs (reinterpreted by Echospace's Steven Hinchell on a companion album) clock in at just under 80 minutes in length. A native of the Bay Area, where he's made low-key but important contributions to electronic scenes for well over a decade, Van Wey — a.k.a. bvdub — resides in Twin Peaks. That location makes a certain midnight-in-a-perfect-world kind of sense: his latest songs possess a vastness and isolation that suits that part of town. But, as the interview below makes clear, they also deeply reflect his sense of being.

SFBG *Can you tell me a bit about the titles of the songs on* White Clouds Drift On and On? *With instrumental music, a title can color the music, and the ones here have a potent melancholy that gradually shifts into optimism.*

BROCK VAN WEY The titles of the songs are the emotion I sit down to try to express. Basically an emotion begins to occupy my thoughts all the time or in some cases pretty much overwhelm me, and then I sit down to try to get it out — sometimes in an attempt to become closer to it, but just as often to try to resolve it or distance myself from it. Whenever I make a track, the title comes first, because that's what I'm trying to say — then I set about trying to say it. Since most of my life and thoughts are enveloped in melancholy, it's no surprise that the majority of my titles reflect that. However, you are very right, in this album, there is indeed a shift from melancholy to hope from the beginning to the end. Most of my personal melancholy comes from hopes unfulfilled or dreams dashed, and if I never had hope in the first place, the sadness wouldn't be there either, so they are pretty inseparable.

SFBG *While vocals aren't dominant in* White Clouds, *they are present on tracks such as "Too Little To Late." But they have a diffuse, almost vaporous quality — which makes their sources or original contexts difficult to pin down.*

BVW Vocals I use or create for my tracks are always ones that help put that final punctuation on what I'm trying to say. Working with vocals is tricky, because they can easily just seem slapped in or heavy-handed, with no real point. Sometimes it takes me days or weeks to find just one miniscule part of a vocal (sometimes literally one second) that, to me, fits that exact part of the song like it was meant to be there all along. It's no surprise that their original sources or contexts are difficult to pin down, as the majority of the time, I go through a million different processes to get them how I want them, and they are usually a million miles from the original. That's a lot of millions.

SFBG *What I'm struck by on a track such as "Forever a Stranger" is the amount of teeming chaos within the seeming calm of your sound.*

BVW "Forever a Stranger" definitely has more of a feeling of chaos (while still remaining somewhat calm) in comparison to the others on the album. It was only natural, as it's all about that feeling of always being on the outside, and being a stranger no matter where you are — a stranger in your own life. The knowledge that no matter who you're with or where you are, you are in fact alone in the world. For me anyway, it's not only a thought that I struggle with on a daily basis, but it brings up a tempest of different emotions — hence the teeming chaos, I guess. It seems like so many people around me feel so natural in being a person among others, and part of this world of ours that requires us to all interact with other people and be social animals, while in my own head, it's a great struggle. Some days I could care less and am happy being how I am, but some days I'd be lying if I said I didn't just wish I could be like everyone else — or at least, how they appear to be.

Brock Van Wey: "If I love what something has to say or how something sounds, I want to get lost in it, not have it flit away in a matter of moments."

SFBG *"A Gentle Hand to Hold" might be my favorite track on* White Clouds *— it's certainly the most hypnotic or even in some ways hallucinatory track. Do you aim for those qualities — meditative and transportive ones — in a compositions' combo of repetition and slow transformation? Can you tell me a bit about the genesis of that song?*

BVW Those qualities you mentioned are my trademark, at least in the ambient I make (which nowadays is pretty much all I make). While many of my tracks may seem like they're not doing all that much on the surface, if you listen closely, you will find layers of slowly but constantly transforming elements that ebb and flow, which is what gives it that hypnotic or even hallucinatory effect.

SFBG *What dictates or influences the length of a track, here and in your other recordings?*

BVW There isn't anything that dictates the length of a track per se, but in my case, they are almost always very long. For me, while a track is one part of the whole story, it is its own whole part in its own right, and needs to be treated as such. It has its own story to tell and its own journey, and to me, that story should be told, and that journey taken, to its completion.

Frankly, it drives me nuts when I'm really starting to get into the story of a track, and where it's taking me, only to have it fade to silence after 3 minutes. If I love what something has to say or how something sounds, I want to get lost in it, not have it flit away in a matter of moments. I can't say it's wrong, because everyone has their own way of doing things, and whichever way the artist wants to do it is right, really. But for me, that's just not the way I work, nor could I ever. Even back when I DJed, people used to complain that I always played the whole song before mixing out just at the end. Why wouldn't I? The song was made that length for a reason. And I want to hear all of what it has to say. SFBG

MORE AT SFBG.COM
NOISE BLOG: CONVERSATION WITH BROCK VAN WEY

Ape shall never kill ape, and Bonobo (aka Simon Green) shall never chill complacently within the parameters of downtempo.

Magic man

Post-chill, Bonobo moves beyond downtempo into the future

By Michael Krimper
a&eletters@sfbg.com

A young musician's sojourn after a successful debut album is often a grueling lesson about the fickleness of fans. But U.K. producer, DJ, and multiinstrumentalist Bonobo — also called by his more earthly moniker Simon Green — has transcended expectations and narrow definitions since his first full-length LP *Animal Magic* (Tru Thoughts, 2001). Once lauded by critics and listeners as the sanguine monkey king of downtempo "chill," Green has refined and filled out his inspired sonic vision long after the dissolution of that nebulous genre.

"There's definitely a jazz sensibility [to Bonobo's music]," Green tells me on the phone from Montreal, at the dawn of a North American tour. "Jazz is the main ingredient and then it swings off into different genres." But Green quickly qualifies his statement, pointing out that his music feeds hungrily on electronic narratives and a hip-hop aesthetic for mixing samples and loops. *Dial 'M' For Monkey* (Ninja Tunes, 2003) highlights just this talent for arranging sample cuts and live instrumentation into textured narratives. Composed of languid keyboard loops, horn blares, spacey flute riffs, and programmed atmospherics, the sensually percussive sound travels like moonlit waves. Green forged stronger and more intricate compositions in his most recent release, *Days To Come* (Ninja Tunes, 2006). This record sees Green's younger somnambulant drive mature into the insightful introspection and passion conveyed by human rhythms and voices. A collaboration with the incredible vocalist Bajka emboldens Bonobo's paradoxical balance between ephemeral and earthly wavelengths.

Today, Green is still following the elusive muses into realms of experimentation. He just finished producing an acoustic folk project for songstress Andreya Triana (of Fly Lo's alluring "Tea Leaf Dancers"). "I think you can get bogged down with one way of working," Green says. "I like the idea of trying something else away from making my own music, because it expands [my] boundaries." For Triana's upcoming debut *Lost Where I Belong* (Ninja Tunes), Green abandoned sampling for tabula rasa song production. The lo-fi, sparse arrangements emphasize the fullness of Triana's effusive voice.

Green came out of the bottom-up recording experience rejuvenated and ready to write stories into tracks. He says his next effort will strive for cinematic orchestration. "I want to make sure it's a progression from the last one," he says. "One tune has three different tempos and hugely different arrangements as it progresses." But adventurous strands of jazz continue to shift within Bonobo's music. He's still writing tales of love and isolation. We listen, navigating infinite horizons, and yes, more days to come. SFBG

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SUPERIOR SOUNDS: THE VERY BEST BLAZE FORTH WITH SUN-DRENCHED AFRO-PEAN POP

In the dead of last winter, the enigmatic and bombastically-titled *"The Very Best" Mixtape* (Ghettopop) cracked the frozen-over music blogosphere, thanks to its barrage of blasts straight from the center of an African sun. Self-baptized as The Very Best, European production/DJ duo Radioclit (another unfortunate name) teamed up with the Malawian born, London-based singer Esau Mwamwaya. The resulting left-field effort virtually burned through rigid or frigid genre horizons, blending multilingual African vocals, synth-heavy indie pop, thunderous polyrhythms, and an outer-national pastiche of celebratory dance thumpers.

Riding high on an internet buzz that is still multiplying, The Very Best has been hard at work on its upcoming official debut, *The Warm Heart of Africa* (Green Owl), scheduled for release this fall. If Internet leaks can predict anything, the recording expands on Radioclit's worldly sensibility. Brace yourself for hazardous dance floor anthems well-fed on the homegrown African sounds of high-life and marabi, as well as bass-laden pop grooves from, well, all over the globe. Mwamwaya's pipes wander and work wonders over Radioclit's multitextured, voracious production. Versatile melodies and subtly intricate lyricism uplift the percussive hymns to create a remarkable sonic balance between earthly thrust and airy lightness. In addition to The Very Best's core dynamism, the debut also promises guest collaborations with MIA (on the enchanting "Rain Dance") and Vampire Weekend's Ezra Koenig (the hypnotically incandescent "Warm Heart of Africa"). Ah, the revival of spasmodic, sun-drenched Afro-pean music. My year looks brighter already. **(Michael Krimper)**

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Smooth out the Croesus: It's all about the bunjamins with Honey Soundsystem's Honey Sundays (left), while Sista K of "world 'n bass" trio Watcha-Clan responds to the global economy.

Squeeze me

By Marke B.
superego@sfbg.com

SUPEREGO Obama's been in office for a whole 200,000 blog centuries, but times are still so tight I have to make my own mascara out of Marlboro butts and melted-down pantyhose. *Why won't he magically fix everything immediately!* Flasks are making a flashy comeback on the club scene, spontaneous street parties are all the rage, and 2 p. m. at Dolores Park is the latest rave time for the hip, half-naked underemployed. (The free San Francisco Symphony performance then and there on Sun/19 will be an awesome culture clash.) It's a freakonomical conundrum that just as delicious-sounding specialty cocktails are taking off and a new crop of fascinating DJs are touring, no one really has the ducats to taste or hear them.

But the worst thing you can do is stay home. Fortunately, some of the best parties in the city are free — and many more, don't forget, are gratis if you arrive early enough (bring a crossword or something) or pimp inventive drink specials to help you fight the squeeze. **Look Out Weekend** (Fridays, 4–9 p.m., free. Vessel, 85 Campton Place, SF. www.lowsf.com) is a bumpin' electroish happy hour that boasts two-for-one well drinks and an überstylish crowd. The weekly hip-hop-laced glass of adventure that is **Red Wine Social** (Wednesdays, 8 p. m., free. Dalva, 3121 16th St., SF. www.myspace.com/dalva_cocktails) has been getting scruffsters loopy for the better part of a decade, while hip-hop upstart **West Addy** (Wednesday, UndergroundSF, 424 Haight, SF. www.myspace.com/westaddy) gooses the neon youth. The eclectic **Drunken Monkey** (Tuesdays, 9 p.m., free. Annie's Social Club, 917 Folsom, SF. www.anniessocialclub.com) brings together goth and hip-hop — goth hop? Gnip gnop? — while the occasional, usually free Alcoholocaust parties (various dates, Argus Lounge, 3187 Mission, SF. www.arguslounge.com) get your rock rocks off.

The gays love it the free: **Honey Sundays** (Sundays, 9 p.m., free. Paradise Lounge, 1501 Folsom, SF. www.honeysoundsystem.com) brings the best underground queer sounds in town to a lovely cross-section of post-weekend freaks — and is celebrating its second anniversary Sun/19 — while **Charlie Horse** (Fridays, 9 p. m., free. The Cinch, 1723 Polk, SF. www.myspace.com/charliehorsecinch) is an actual delicious freakshow, with Anna Conda and her merry band of blackouts dishing out punk rock drag for a packed house. **Tiara Sensation** (Mondays, 9 p.m., free. The Stud, 399 Ninth St., SF. www.myspace.com/charliehorsecinch) is a mad mix of outré drag themes — Bea Arthur never died here — and DIY outfits, many of them constructed onscene. Freesational!

WATCHA-CLAN

Breakbeat revival in full effect? Maybe, but how about "world 'n bass." French-Algerian phenom Watcha-Clan puts a refreshing, live global spin on the fractured obsession of yesteryear, in keeping with our borderless times. The Afrolicious boys crack it all open. Wed/15, 8 p.m., $10. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

JUST ANOTHR PARTY

My fave 'Loin-hearted electro band, the Tenderlions, will be rocking it with super-naff Ferrari Party kids Jason D. and Primo and glam-slam DJs Sarah Delush, Mario Muse, Pony P. and other razor-sharp untouchables. Fri/17, 10 p.m.– 3 a.m., $5. 103 Harriet, SF. www.1015.com

SMACK

Could I go at least a week without writing about Detroit? Sheesh, y'all go back home! But not before Smack, a D-lovely affair, that pairs scene queen Juanita More with the Motor City's Sass and Family crews, with quite-right techno-reppin' DJ Chuck Hampton, a.k.a. Gay Marvine, on the decks. Fri/17, 10 p.m., $5. UndergroundSF, 424 Haight, SF.

PHEEKO DUBFUNK

More North African dancefloor diaspora, as the man from Oran-El-Bahia rips out some seriously silky smooth house and, well, dubfunk at Temple. Although he became well-known for his sets in South Beach, Miami, Pheeko's no mere sparkly sunglass-wearing slickster, keeping the tunes deep and intelligently constructed. Sat/18, 10 p.m., $5 before 11 p.m., $20 after. Temple, 540 Howard, SF. www.templesf.com SFBG

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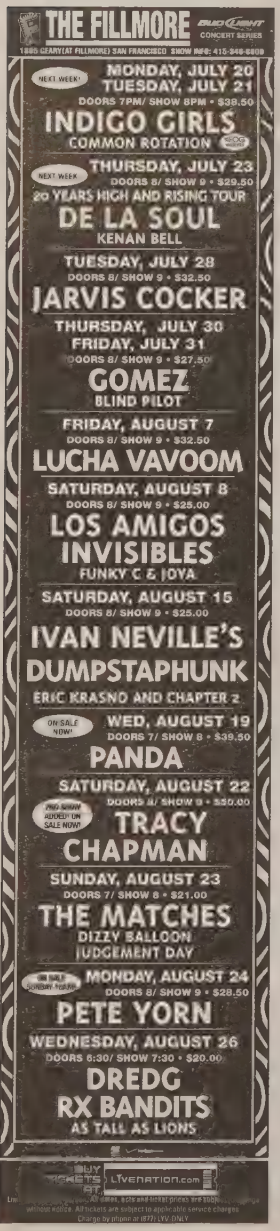

Head to Mission Creek Music Fest's free, all-ages outdoor concert at McLaren Park. Hear Dead Meadow (left) on the green grass, while (clockwise from top right) enjoying the beach Bay sounds of Kelley Stoltz and preparing for rain with the parasol-toting Aerosols. All that and El Guincho's competition for "Beck of Spain" honors, Xoel Lopez. | DEAD MEADOW PHOTO BY AARON GIESEL; KELLEY STOLTZ PHOTO BY DARRELL TAUNT

Park it on the free way

By Kimberly Chun
a&eletters@sfbg.com

FREE ISSUE/SONIC REDUCER

Free. To be you and me. From sea to shining sea. As the wind, as the air, as information, as that music you downloaded through Lime Wire. Careful with the mellow, but the last time we checked our sparsely filled-out wallets, we all realized we can use a little free these days.

And considering the grand triad of free open-air shows in San Francisco — one encompassing the underground gatherings at Toxic Beach/Warm Water Cove and Potrero del Sol Park and the well-funded and organized massives like Hardly Strictly Bluegrass and Stern Grove (Altamont doesn't count, grandpaw, 'cause the Speedway is outside city limits), Mission Creek Music and Arts Festival's first free, all-ages, outdoor concert at Jerry Garcia Amphitheater in John McLaren Park is, honestly, looking pretty awesome.

Full disclosure: I've been sitting in at MCMF meetings of late and helping out where I can. But even if I was looking in from the outside, I'd be swayed by the event's Bay-dominated lineup: Kelley Stoltz, Persephone's Bees, Bart Davenport, the Moore Brothers, and Leopold and His Fiction, as well as the newly added Birds and Batteries and the Aerosols. Los Angeles' Dead Meadow will rock the green grasses of the park in the headlining slot, Canada-via-SF combo the Rubies hold down the middle, and Spain's Xoel Lopez, who some have dubbed the Beck of Spain, teams with chumster Bart Davenport for an intimate turn in the spotlight, but otherwise this local-centric show with an emphasis on psychedelia-tinged indie rock (judging from his freewheeling ways, Garcia *might* approve) could be considered the leafy spot where the underground meets the overground.

"You can go with a bunch of your friends and hang out and drink wine and enjoy the show," as MCMF producer Kymberli Jensen puts it. She organized the show along with Neil Martinson of SMiLE! "Personally that's something that's really appealing for me, and it's accessible — especially in these hard economic times. People need something to lift the spirit."

And it's remarkable that it gets done at all, during this nu-depression. Back to those MCMF meetings — rambling affairs consisting of a multitude of eager voices, much wine and snackings, and a slew of passionate opinions. Sponsorship of the fest has been hit particularly hard as a result of the economic meltdown, and few Mission District merchants have coin to spare. As a result, Jensen says MCMF has made a "conscious decision to do fund-raising throughout the year. The economic times have hit everybody — and have hit us *very* hard. We made a commitment to do this park concert, and many times we were asked to scrap it. But we worked six months on this, so we're going to do the best we can."

As a result, Jensen and Martinson have put up their own cash to make this free show happen — hoping to recoup some of the costs with a raffle and donations. The dream: that one day of free music extends to two or three next year, with an emphasis on emerging performers and accessibility for music- lovers of all ages and income brackets. Because no one, especially Marlo Thomas, wants great music to become the exclusive reserve of elite patrons able to shell out for cardholder or VIP privileges. After all, MCMF isn't about the money, as Jensen reminds me. "None of us get paid," the second-year producer explains. "We break even, if that. But we see it as an investment in Mission Creek, and also music in San Francisco." SFBG

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FROM FREE TO TWEE

PINK MOUNTAIN
The NorCal/NW avant-indie supergroup of sorts — including John Shiurba, Quasi's Sam Coomes, Gino Robair, Scott Rosenberg, and Kyle Bruckmann — settles in for a good skronk in honor of its self-titled double-LP/CD on Sickroom. Wed/15, 6 p.m., free. Amoeba Music, 1855 Haight, SF. www.amoeba.com. Also Thurs/16, 9 p.m., $6. Hemlock Tavern, 131 Polk, SF. www.hemlocktavern.com

CAGE
Buttoned-down Cage is still finding his rage on *Depart from Me* (Definitive Jux). Fri/17, 9 p.m., $16. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

UNAGI
The SF MC-producer grilled *Reinventing the Eel* (442) completely on computer. With Melina Jones, Orukusaki, Gigio, Linkletterz, Substitute Teachers, and DJ Animal. Sat/18, 10 p.m., $10. Cafe du Nord, 2170 Market, SF. www.cafedunord.com

THE PAINS OF BEING PURE AT HEART
The new-twee revolution begins with best name to come down the pike since Bobby Joe Ebola and the Children MacNuggits. Tues/21, 7:30 p.m., $12. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

Collision Fest, Convergence Fest, and *Faux Real*

PREVIEW Children, go where I send you. Seek out the wild women of the Mission Creek Music Festival Collision Fest.

Sure there are some sweet boys — any pleasure-seeker with eyes and ears should enjoy Mike Mantle of the Mantles (headlining July 22 at Hotel Utah), or Myles Cooper's solo journey outside the Passionistas (opening a June 24 El Rio bill). But this year's MCMF says here's to the ladies who launch — the women who make new musical rules in order to break them.

Ryder Cooley reps recent Bay Area ingenuity on Thursday at the LAB. But the double bill bonanza crazier than any acid trip involving Tony Danza goes down same place, same time the next night, when Dynasty Handbag and Ann Magnuson take the stage. Dynasty girl Jibz Cameron is a treasure as *classy* as your mom's favorite perfume — not even Lypsinka sinks her teeth into the art of lipsyncing with such ferocity. Try not pee yourself as she puts the *p* in performance and prepares you for the musical dramatics of Ms. Magnuson. What can be said about the queen of Bongwater, besides that on the cover of *Power Of Pussy* (Shimmy Disc, 1990), she was both outdoing and lampooning Burning Man before it even became a phenomenon?

Since Magnuson rubbed extremely pointy shoulders with Klaus Nomi back at the Mudd Club, it's safe to assume she would be intrigued by the Nomi-esque stage theatrics of Fauxnique, a.k.a. Monique Jenkinson, who is bringing her recent show *Faux Real* back for a weekend stint outside of the Mission Creek rubric. Word has it that the show is brilliant — for real.

While Magnuson and Dynasty Handbag exemplify the Collision Fest's cross-disciplinary antics, the Convergence Fest is a trip into filmdom. And in the case of Ira Cohen's 1968 cinematic mirror-warp *The Invasion of Thunderbolt Pagoda* (Sun/19 at Artists' Television Access), I do mean trip. Along with a documentary about Krautrock godheads Faust (Sat/18 at ATA), Cohen's movie is one of MCMF's screen gems. **(Johnny Ray Huston)**

FAUX REAL Thurs/16–Sat/18, 8 p.m. $20. Climate Theater, 285 Ninth St., SF.(415)704-3260, www.climatetheater.com

COLLISION FEST AND CONVERGENCE FEST www.mcmf.org

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 15

ROCK/BLUES/HIP-HOP

Aerosols, Dreamdate, Sonny and the Sunsets, My First Earthquake Knockout. 9pm, $7.
Blonde Redhead Independent. 8pm, $25.
Builders and Butchers, Illinois Bottom of the Hill. 9pm, $10.
Dilana, Costa Nova Red Devil Lounge. 8pm, $15.
Eric Hutchinson, Anya Marina Slim's. 8:30pm, $20.
Lazer Sword, Savoy, DJ Dials Elbo Room. 9pm, $10.
New Tomorrow, Hallowed Ground, Radio Crimes, Hot Heresy Annie's Social Club. 8pm, $6.
Reverend Peyton's Big Damn Band, Tiny Television, Four Year Bender Great American Music Hall. 8pm, $13.
Kevin Russell Biscuits and Blues. 8pm, $15.
So Many Dynamos, Cast Spells, Never Knows Best Hemlock Tavern. 9pm, $8.
Laura Veirs, Old Believers, Cataldo Café du Nord. 8:30pm, $12.
Watcha Clan Rickshaw Stop. 8pm, $10.
Yellow Dress, Spirits of the Red City, Passenger and Pilot Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Big Organ Trio Boom Boom Room. 10:30pm, $10.
Gokh-Bi System Yoshi's San Francisco. 8pm, $20.
"Marcus Shelby Jazz Jam" Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Freddy Clarke Peña Pachamama, 1630 Powell, SF; www.penapachamama.com. 8pm, $12.
Gaucho Amnesia. 8pm, free.
Mitch Marcus Sessions Amnesia. 10pm, free.
Steve Taylor Ramirez Plough and Stars. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Fame Bar on Church. 9pm. With rotating DJs.
Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.
Night for the Neighborhood Madrone Lounge. 9pm, free.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 16

ROCK/BLUES/HIP-HOP

A-Trak, Treasure Fingers, Trackademicks Independent. 9pm, $17.

CONTINUES ON PAGE 30 »

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THE WILLOWZ
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THE COVERGRRLZ
TUES. JULY 21 • DOORS 7:30 / SHOW 8 • $16 ADV. / $18 DOOR
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Afro-Cuban Son 7pm / free
7/17 PREZIDENT BROWN
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7/18 BAY VIBES 2 SUMMER MUSIC FESTIVAL
All Day Music Festival w/ Top Bay Area Artists 2pm / $15 door
7/19 HOT POCKET
Funk/Groove 4pm show
$5 door @ 3pm
7/21 VIRGINIA TICHENOR
Ragtime Piano 5pm / free
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CONCERT UPDATE
FEATURED SHOW
FLIPPER
7/17 Cafe du Nord
myspace.com/flipper
THIS WEEK
NATALIE PORTMAN'S SHAVED HEAD
7/15 Cafe du Nord
BLONDE REDHEAD
THEE OHSEES
7/15 Independent
LAZER SWORD
7/15 Elbo Room
FLIPPER
7/17 Cafe du Nord
THE ZEROS
FLESHIES
7/17 Elbo Room
PATO BANTON
7/19 Independent
CASIOTONE FOR THE PAINFULLY ALONE
7/21 Bottom of the Hill
DOOMTREE
7/21 Elbo Room
SIC ALPS
7/23 Hemlock Tavern
DE LA SOUL
7/23 Fillmore
OF MONTREAL
7/24 Fox Theater
NO DOUBT
7/25 Shoreline Amphitheatre
NOISETTES
7/28 Rickshaw Stop
A DECENT ANIMAL
7/29 Cafe du Nord
JUDAS PRIEST
WHITESNAKE
7/31 Sleep Train Pavilion
THE MUMLERS
7/31 The Uptown
Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability
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THURS/16
ROCK/BLUES/HIP-HOP
CONT>>

Azure Ray, Tim Kasher Great American Music Hall. 8pm, $16.
Girl in a Coma, Miss Derringer, Angela Chase Bottom of the Hill. 9pm, $10.
Guitar Shorty Biscuits and Blues. 8pm, $20.
Lumerians, Graveyard, Citadelle Café du Nord. 9pm, $10.
Pink Mountain, Eyes, Moe! Staiano Hemlock Tavern. 9pm, $6.
Porcupine Racetrack, Useless Desires, Curt Yagi and the People Standing Behind Me Hotel Utah. 8:30pm, $7.
Three Bad Jacks, Los Dryheavers, Moonshine Annie's Social Club. 8pm, $10.

JAZZ/NEW MUSIC

John Coltrane Tribute Night Amnesia. 9pm, $10. With the Marcus Shelby Orchestra.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
John Kalleen Group Shanghai Jazz. 7pm, free.
Steve Lugerner Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Reneé Olstead, Paula West Yoshi's San Francisco. 8pm, $30.
Marlina Teich and Jules Broussard Jazz Band Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
Stompy Jones Top of the Mark. 7:30pm, $10.

FOLK/WORLD/COUNTRY

Ken Flagg Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Jimbo Trout and the Fishpeople Atlas Café. 8pm, free.
Tipsy House Plough and Stars. 9pm, free.
Carola Zertuche Peña Pachamama, 1630 Powell, SF; www.penapachamama.com. 8pm, $12.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.
"Aya's Big Birthday Bash" Knockout. 10pm-2am.
Bingotopia Knockout. 7:30-9:30pm, free. Play for drinks and dorky prizes with Lady Stacy Pants.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
DJ E Rock Infusion Lounge. 9pm, free.
Popscene 330 Rich. 10pm, $10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Toppa Top Thursdays Club Six. 9pm, $5. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Tropicana Madrone Lounge. 9pm, free. DJs Don Bustamante, Senor Saenz, and Papi Chocolate spinning salsa, merengue, and reggaeton.

FRIDAY 17

ROCK/BLUES/HIP-HOP

Brand New, Dios Slim's. 9pm, $20.

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next week! Tues, July 21
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Thurs, July 23
LINDA TILLERY & THE CULTURAL HERITAGE CHOIR

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Mon, July 27
KOFY BROWN

Tues, July 28
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SAT 7/18 TBA
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Buckfast Superbee Barrel House, 80 Tehama, SF; www.buckfastsuperbee.com. 8pm, $8.
Dandelion War, Solar Powered People, Between Tongues Hotel Utahl. 9pm, $6.
Flipper, Toiling Midgets, Savage Republic Café du Nord. 9pm, $16.
Infected Mushroom Regency Ballroom. 9pm, $30.
Lord T and Eloise, Kalri$$ian, Feed Red Devil Lounge. 9pm, $8.
Men, Tussle, Younger Lovers Bottom of the Hill. 10pm, $10.
Todd Morgan and the Emblems Biscuits and Blues. 8 and 10pm, $20.
Pterodactyl, Bridez Hemlock Tavern. 9pm, $8.
"Red Devil Records 11th Anniversary Show" Annie's Social Club. 9:30pm, $8. With Hex Dispensers, Young Offenders, Outdoorsmen, and Complaints
Steps Barrel House, 80 Tehama, SF; www.wearethesteps.com. 8pm, $10.
"Terminator: Resurrection" Cat Club. 9pm, $8-10. With Anvil Chorus, Butlers, Ghost Next Door, DJ Ace, and DJ Demon.
Vintage Music Collective Fillmore Center, Fillmore at O'Farrell, SF; (415) 921-1969. 6pm, free.
Zeros, Fleshies, Hooks Elbo Room. 9:30pm, $13.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.
Reneé Olstead, Paula West Yoshi's San Francisco. 7:30 and 10pm, $35.
Regina Pontillo Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Terry Disley Experience Shanghai Jazz. 7:30pm.
Valerie Troutt and Fear of the Fat Planet Crew Red Poppy Art House. 9pm, $15.

FOLK/WORLD/COUNTRY

Mission 3 Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Rob Reich and Craig Ventresco Amnesia. 7pm, free.
Savannah Blue Plough and Stars. 9pm.
Sila and the Afrofunk Experience, Bayonics, Loco Bloco, DJ Walt Digz Independent. 9pm, $15.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.

CONTINUES ON PAGE 34 ››

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Wednesday, October 21, 7:30PM

OMAR SOSA QUARTET
JOHN SANTOS SEXTET
Thursday, October 22, 7:30PM

GONZALO RUBALCABA QUARTET
Friday, October 23, 8PM

MELODY GARDOT
Friday, October 23, 8PM

HENRY BUTLER
Saturday, October 24, 8PM

PONCHO SANCHEZ
Saturday, October 24, 8PM

MARK MURPHY
Sunday, October 25, 2PM

GAL COSTA
WITH OSCAR CASTRO-NEVES
Sunday, October 25, 7PM

ALFREDO RODRÍGUEZ
Sunday, October 25, 7PM

BÉLA FLECK, ZAKIR HUSSAIN & EDGAR MEYER
Wednesday, October 28, 7:30PM

CINDY BLACKMAN'S ANOTHER LIFETIME
Wednesday, October 28, 8PM

YASMIN LEVY
Thursday, October 29, 7:30PM

NICHOLAS PAYTON & DON BYRON
Friday, October 30, 8PM

DEE DEE BRIDGWATER
Friday, October 30, 8PM

JAMES COTTON SUPERHARP BAND
Saturday, October 31, 8PM

MARCO BENEVENTO
Saturday, October 31, 9PM

MARC CARY FOCUS TRIO
Sunday, November 1, 2PM

SFJAZZ HIGH SCHOOL ALL-STARS
Sunday, November 1, 3PM

JOHN HANDY
Sunday, November 1, 7PM

GIOVANNI ALLEVI
PATRIZIA SCASCITELLI
Sunday, November 1, 7PM

TRIO 3
OLIVER LAKE, REGGIE WORKMAN AND ANDREW CYRILLE
Wednesday, November 4, 7:30PM

BACKYARD ALCHEMY
JESÚS DIAZ, SCOTT AMENDOLA & JAZ SAWYER
Wednesday, November 4, 8PM

ESPERANZA SPALDING
Thursday, November 5, 7:30PM

SARA TAVARES
Friday, November 6, 8PM

PAT MARTINO QUARTET
LARRY GOLDINGS TRIO
Friday, November 6, 8PM

CAROLINA CHOCOLATE DROPS
Sunday, November 8, 3PM & 7PM

JOHN ABERCROMBIE
WITH MARK FELDMAN, DREW GRESS & JOEY BARON
Sunday, November 8, 2PM

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THE 13TH ANNUAL MISSION CREEK MUSIC AND ARTS FESTIVAL

Calendar of Events

WEDNESDAY JULY 15

Argus Lounge The Double U (Portland, Oregon), Top Critters, The Jen Weisberg Experience, The Why Because (Oakland/Brooklyn). 9pm. $5
Collision at the Lab darwinsbitch, Oth (Jaqueline and Rose), Nim (Sweden), Hora Flora, DJ Koloni (Sweden). Door 7:30pm/Show 8pm. All Ages. $8-12 sliding scale.
El Rio Colossal Yes, The Love Dimension,123 Picnic, Nick Jaina. 8pm. $6
The Knockout Dreamdate, My First Earthquake, Sonny & The Sunsets, DJ Neil Martinson. 9 pm. $7
Peña Pachamama Freddy Clarke with The New World Band. 8 pm. All Ages. $12

THURSDAY JULY 16

Argus Lounge Brandon Nickell, Al Qaeda, Horseflesh, Weird Habit. 9pm. $5
Collision at the Lab Ryder Cooley, MAG, Christine Shields, DJ Koloni(Sweden). Door 7:30pm/Show 8pm. $8-12 sliding scale. All Ages
Cafe Du Nord The Lumerians, Graveyard, Citadelle. Door 8:30/Show 9pm. $10/$12
The Eagle The Oh Sees, The Fresh and Onlys, Meth Teeth, Buzzer, Ty Segall
Peña Pachamama Carola Zertuche (Flamenco, Spain/USA). 8pm. All Ages. $12

FRIDAY JULY 17

Adobe Book Shop "Sustained Decay" Art Installation and opening for Andy Vogt and Joshua Churchill. (July 16-Aug 16) 7 pm - 10 pm. 8pm readings by Leigh Gallagher, Chaim Bertman, and Gravity Goldberg. Music by Jessica Pratt. FREE
Artist's Television Access Jack Curtis Dubowsky Ensemble perform live music to experimental films by John and James Whitney and others. 7pm. All Ages. $7
Collision at The Lab Ann Magnuson, Dynasty Handbag, Curly Lou (Sweden), DJ Koloni (Sweden). Doors 7:30pm/ Show 8pm. All Ages. $15-$20 sliding scale
Convergence at Oakland Metro Opera House AlterLatino Rock Showcase with Inkblots, Dezu, Con of Man, Los Valenberg, Sagaval, Qodice, Tierra y Fuego. Doors 8pm/Show 8:30 pm. All Ages. $12 adv/$15 door
Convergence at Peña Pachamama Cuban Nights. 8:30pm. All Ages. $15
The Eagle Evangelista, Oaxacan, Limosine, Art Lessing & The Flower Vato. 8pm. $10
Kimo's Casy & Brian, Unicorn Basement, Kitten Forever, Elle Nino. 9pm. $6

SATURDAY JULY 18

Free Concert in McLaren Park See below for full line-up 11:30am-8pm. All Ages. FREE
Collision at the Lab Zachary Watkins, Gerritt Wittmer and Paul Knowles, Jim Haynes, The Toilet (Sweden), DJ Koloni (Sweden). 7:30 door /Show 8pm. All Ages. $8-12 sliding scale
Convergence at Baobab Village (formerly Bollywood Café) "Rhythmic Uprising" Preview Party (Brazil/USA) 7-10pm. FREE
Convergence at The Blue McCaw Convergence MMIX Presents: Juan Son- A Benefit for Mission Creek Music and Arts Festival with Juan Son (Mexico), Nacotheque (Mexico/USA), Pop Noir, DJ Fancy Guey (Mexico/USA) Door 8:30pm / Show 9pm. $15 adv/$20 door
Convergence at Peña Pachamama with Carnaval Del Mundo. 8:30pm. All Ages.$15

SUNDAY JULY 19

Bambuddha Lounge & Phoenix Hotel Mission Creek Meet & Greet Pool Party with Craig Ventresco, Xoel Lopez, DJs Neil Martinson & Vikki V. Surprise Guests! 3-9pm or later. FREE
Bottom of the Hill Judgement Day, Triclops, The Definite Articles. 8:30 door/ Show 9pm. All Ages. $10 adv/$12 door
Kimo's Performer Magazine Showcase with Fauna Valetta, Branden Daniel & Everybody Gets Laid, The Old Stoic, Mode. 9pm. $5

MONDAY JULY 20

Cafe Du Nord The Mission Creek Music Festival and SMiLE! present Miranda Lee Richards, Emily Jane White, Helene Renaut, Chloe Makes Music. 7pm door/ Show 8pm. $10 adv/$12 door

TUESDAY JULY 21

Argus Lounge Inca Ore, Ora Cogan (Vancouver), Black Bow, The Sarees. 9pm. $5
Cafe Du Nord Brian Glaze & The Nightshift, Sam Flax & Higher Color, Sean Smith & The Present Moment, Greg Ashley, Chris Lacey. DJ Darragh Skelton. 8pm $10 adv/$12 door
The Knockout The Mission Creek Music & Arts Festival and SMiLE! present Hot Lunch, Paula Frazer, Casual Fog, Jeff Ramuno. 9pm. $7

WEDNESDAY JULY 22

Argus Lounge Arachnid Arcade, Shygrape, Kwisp, HansHeadGrüselBoggle. 9pm. $5
Convergence at The Blue McCaw Caterina Tasso (The May Fire) Presents "Space Magic-A Futuristic Tale" with Tasso, Leather Feather, Planet Booty. 8:30pm door / Show 9pm. $7
El Rio 3 Leafs, Long Legged Woman, Jaws, Sex Worker, DJ Tristes Tropiques. 9pm. $7
Hotel Utah The Mantles, Honey, The Sandwitches. 9pm. $6
The Knockout The Mission Creek Music & Arts Festival and SMiLE! present Warpaint (LA), Xoel Lopez (Spain), White Music, Moonrats (LA). 9pm. $7

THURSDAY JULY 23

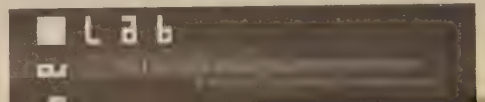
Argus Lounge kkn, Jason Grier, Kid Alice. 9pm $5
Cafe Du Nord Geographer, The Old-Fashioned Way, White Cloud, 100 Swans. 7:30pm door/ Show 8:30pm. $10
Convergence at The Blue McCaw Latin Surf Party with The Cuban Cowboys, The Grave Brothers Deluxe, Carne Cruda. 8:30pm. $10
The Eagle Extra Action Marching Band, Jessie Evans (Berlin), Bronze, The Something Experience. 9pm. $10
The Hemlock Tavern "Awesome Vistas" Label Showcase with Sic Alps, Linda Hagood, Tom Greenwood, Dragging an Ox Through Water. 9pm. $7
Hotel Utah Railcars, Raised by Robots, Elba. 9pm. $7
The Knockout The Mission Creek Music & Arts Festival and SMiLE! present The Botticellis, Gravid Wives, Family Trea, Danny James & PEAR (debit show ex-Cuts). 9pm. $7
The Rickshaw Stop The Downer Party, Mister Loveless, Tinkture. 8pm. All Ages. $10

FRIDAY JULY 24

Adobe Book Shop Shimomitsu, Softserv. All Ages. Free
Argus Lounge The Drums, Wendy Farina & Bianca Sparta (from T.I.T.S. & Erase Errata respectively) with the Improv Trio: William Winant, Weasel Walter, Moel Stalano, Jason Gonzales. 9pm. $5
El Rio Hunx & His Punx, Icy Lytes, Myles.10pm. $7
The Knockout The Mission Creek Music & Arts Festival and SMiLE! present Hard Place (LA), Harry Merry (Netherlands), Agent Ribbons (Sacramento), Franklin's Mint. 9pm. $7
Socha Cafe Thorny Brocky (Aaron Novik), Reverent Sisters (Joni Davis and Dawn McCarthy of Faun Fables), Ramon & Jessica, Poor Sweet Creatures. 9pm. All Ages. $7

SATURDAY JULY 25

Bottom of the Hill Maus Haus, Rainbow Arabia, Pierre Le Robot. 9:30pm. 18+. $10
Bay Area 51 Mission Creek Closing Party with T.I.T.S, KIT, The Amazements, White Pee, Wiggwaum, DJs CJ McDuce w/MC Fist. 9pm. $5



FILM SERIES

FRIDAY JULY 17

Artist's Television Access Jack Curtis Dubowsky Ensemble perform live music to experimental films by John and James Whitney and others. 7pm. All Ages. $7

SATURDAY JULY 18

Artists' Television Access From Coalinga To Osaka -- Faxed Head: Live in Japan 1995 5 pm $7, Faust: Nobody Knows If It Ever Happened + Krautrock Smorgasbord 7 pm $7

Convergence at Baobab Village (formerly Bollyhood Café) Screening of film clips from 10 pm Free "Rhythmic Uprising" Pre-Screening Party (Brazil/USA) www.rhythmicuprising.org

SUNDAY JULY 19

Artists' Television Access MCMAF & Arthur Magazine co-present Invasion of the Thunderbolt Pagoda + Paradise Now7 pm $7

SATURDAY JULY 25

Convergence at Mission Cultural Center For Latino Arts Rhythmic Uprising Doors 3 pm / Show 3:30 pm $7 All Ages documentary film

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FRI/17

DANCE CLUBS

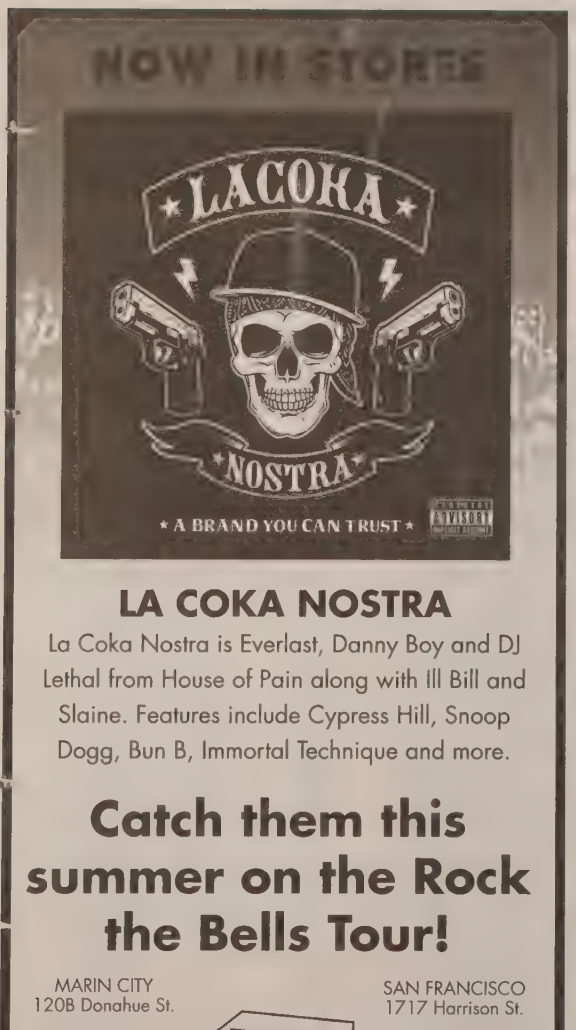
CONT.»

Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Deep Fried Butter, 354 11th St., SF; (415) 863-5964. 6pm, free. DJs Weekend and David Justin spinning indie, dance rock, electronica, funk, hip hop, and more.
Dirty Rotten Dance Party Madrone Lounge. 9pm, $5. DJ Kid Gorgeous spinning grooves, soul, and funk.
DJ Don't Stop Amnesia. 9pm, $6.
Don Lynch and J Espinosa Infusion Lounge. 10pm, $20.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
Loose Stud. 10pm-3am, $5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Oldies Night Knockout. 9pm, $2-4. Doo-wop, soul, and one-hit wonders with DJs Primo, Daniel, and Lost Cat.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Rock This Town Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, free. Tomas Diablo and guests spin rock, pop, funk, swing, New Wave, and more.
Very Best Mighty. 10pm, $13. Esau Mwamwaya and Radioclit with Bersa Discos.

SATURDAY 18

ROCK/BLUES/HIP-HOP

Arc Angels Slim's. 9pm, $26.



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MISS DERRINGER
ANGELA CHASE

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featuring JD and Jo from Le Tigre
TUSSLE
THE YOUNGER LOVERS
Frontez, guitar player from Gravy Train!!!!
FRI JUL 17 DOOR 8:30 $10

SAT JUL 18 DOOR 8:30 $25/$20 age: 18+
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SUN JUL 19 DOOR 8:30 $10/$12 age: ALL

MON JUL 20 DOOR 8:30 $8 age: 21+
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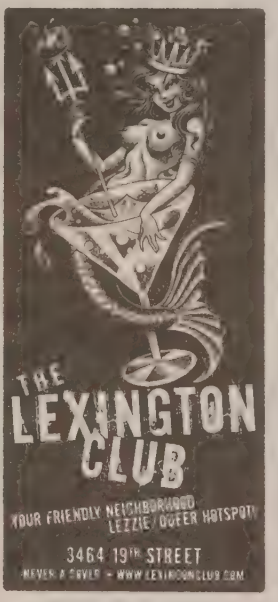

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THU JULY 16 — DJ JOHNNY WARD Hip Hop, Dance 10pm
FRI JULY 17 — GERRY & THE PEACEMAKERS 1981 Hunger Strike Memorial 10pm
SAT JULY 18 — HONEY CIRCUIT '80s '90s covers
SUN JULY 19 — FALLEN FROM GRACE DJ Fr. Ben Dover 10pm

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SAT. JULY 18TH
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"Bay Vibes Summer Musicfest 2" Pier 23. 2pm-2am, $15. With Jethro Jeremiah Band, Spaceheater, Pat Jordan Band, Izabella, Monophonics, and more.
Peter Holsapple and Chris Stamey Café du Nord. 8pm, $18.
Mentors, Before I Hang, Hammerlock, Mutilator Annie's Social Club. 9pm, $8.
"Mission Creek Music and Arts Festival, Smile! and Kymberli's Music Box Present" 11:30am-8pm, free. With Dead Meadow, Kelley Stoltz, Persephone's Bees, Bard Davenport, Xoel Lopez, and more.
Lee Rocker Biscuits and Blues. 8 and 10pm, $22.
Three Mile Pilot, Optiganally Yours Bottom of the Hill. 10pm, $20.
Unagi, Melina Jones, Orukusaki, Gigio, Linkletterz, Subsitute Teacehers, DJ Animal Café du Nord. 10pm, $10.
Urinals, Brilliant Colors, Rank/Xerox Hemlock Tavern. 9pm, $7.
"Will Kisner's Farewell Party" El Rio. 10pm, $7. With Stormcrow, Born/Dead, Laudanum, and TV Evangelists.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Richard Cheese and Lounge Against the Machine, Project Pimento Bimbo's 365 Club. 9pm, $35-60.
CéU Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, $20-70.
Michael Coleman Socha Café, 3235 Mission, SF; (415) 643-6848. 8:45pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Reneé Olstead, Paula West Yoshi's San Francisco. 7:30 and 10pm, $35.
Proteges of Hyler Jones Shanghai Jazz. 7:30pm.
Ricardo Scales Top of the Mark. 9pm, $10.
Supplicants Red Poppy Art House. 9pm, $15.

FOLK/WORLD/COUNTRY

Brindi and Will Edwards Bazaar Café. 5927 California, SF; (415) 831-5620. 7:30pm, free.
Céu Herbst Theatre, 401 Van Ness, SF; 1-866-920-5299. 8pm, $25-70.
Kenny Chesney, Sugarland AT&T Park, 24 Willie Mays Plaza, SF; (415) 972-1800. 5:30pm, $109.50.
Go Van Gogh Café International, 508 Haight, SF; www.govangogh.net. 7:30pm, free.
Hard Living Band Plough and Stars. 9pm.
Juan Son, Nacotheque, Pop Noir Blue Macaw, 2565 Mission, SF; (415) 920-0577. 9pm, $20.
Songbird Festival: Shake Your Tail Feather, Bangs, Jessie Roadkill Bollyhood Café, 3372 19th St., SF; (415) 970-0362.
Vieux Farka Toure, Luke Top, DJ Jeremiah Independent. 9pm, $20.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Bonobo Mighty. 9pm, $25.
Booty Bassment Knockout. 10pm, $5. Hip-hop with DJs Ryan Poulsen and Dimitri Dickinson.
Cock Fight Underground SF. 9pm, $6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Hellatight Amnesia. 9pm, $5. DJs Asti Spumante, Vinnie Esparza spinning 80's, soul, hip hop, and disco.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.
Life SF Infusion Lounge. 9pm, $20. With DJ Steve1nder.
Prince vs. Michael Madrone Lounge. 9pm, $5. With DJs Dave Paul and Jeff Harris.
Saturday Night Soul Party Elbo Room. 10pm, $10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul on 45s.
Summersion! Anon Gallery, 285 9th St, SF; (415) 296-3845. 10pm, donation only. Swimwear fashion, masks, and Bastille Day intrigues with DJs Icon, El Papachango, Delachaux, and more.

CONTINUES ON PAGE 37 »

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Sun 7/19 2PM FREE ALL AGES — TWANG SUNDAY: VAL ESWAY & EL MIRAGE, JOE KUT BAND, CHRIS MCFARLAND (AUSTIN)
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7/25 - THE FILTHY THIEVING BASTARDS, JOE BUCK YOURSELF FEAT. CAPT. SEAN, LIGHTNIN' WOODCOCK
7/26 - QUINTRON & MISS PUSSYCAT, MIKA MIKO, TY SEGALL, AUDACITY, DJ JOHNATHON TOUBIN
7/30 - BLACK COBRA, GIANT SQUID, GRAYCEON, CORMORANT
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THU 7/17 — PINK MOUNTAIN 9PM $6; EYES; MOE! STAIANO
FRI 7/17 — PTERODACTYL (BROOKLYN) 9PM $8; BRIDEZ; TBA
SAT 7/18 — URINALS 9PM $7; BRILLIANT COLORS; RANK/XEROX
SUN 7/19 — I LOVE MY LABEL EARLY - 6PM; $5; SKIMPY PORTIONS
TRESPASSERS WILLIAM; THE THEATER FIRE; ROBERT GOMEZ LATE - 9PM, $6
MON 7/20 — WILLIAM HOOKER (NYC) EARLY - 7PM, $8
PUNK ROCK SIDESHOW W/DJ TRAGIC & DUCHESS OF HAZARD LATE - 10PM FREE
TUE 7/21 — MADE IN MEXICO 9PM $7; (EX ARAB ON RADAR); SHAKES GOWN; DARK LINGO (PITTSBURGH)
WED 7/22 — THE EVERYDAY VISUALS 9PM $7; PIERRE DE REEDER (RILO KILEY)
THU 7/23 — MISSION CREEK FEST & AWESOME VISTAS CO-PRESENT: 9PM $7; SIC ALPS; LINDA HAGOOD; TOM GREENWOOD (JACKIE O); DRAGGING AN OX; THROUGH WATER
FRI 7/24 — GO GOING GONE GIRLS 9:30PM $7; THE BARBARY COASTERS; HOWLIES

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WEDNESDAY JULY 15 8:30PM $12 (INDIE)
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THURSDAY JULY 16 9PM $10 (ROCK/PSYCH)
MISSION CREEK MUSIC FESTIVAL PRESENTS:
LUMERIANS (RECORD RELEASE PARTY)
GRAVEYARD
CITADELLE
FRIDAY JULY 17 9PM $16 (ROCK)
KFJC PRESENTS:
FLIPPER
TOILING MIDGETS • SAVAGE REPUBLIC
SATURDAY (EARLY SHOW) JULY 18 8PM $18 (ROCK)
AN EVENING WITH:
PETER HOLSAPPLE & CHRIS STAMEY (OF THE DB'S)
SATURDAY (LATE SHOW) JULY 18 10PM $10 (HIP-HOP)
UNAGI (RECORD RELEASE PARTY!)
MELINA JONES • ORUKUSAKI
GIGIO • LINKLETTERZ
SUBSTITUTE TEACHERS
DJ ANIMAL & SPECIAL GUESTS
SUNDAY JULY 19 TWO SHOWS: EARLY SHOW (7PM) & LATE SHOW (9:30PM) $13 (COUNTRY/BLUES)
CRAZY IN LOVE WITH PATSY CLINE FEATURING:
LAVAY SMITH, CARMEN GETIT
AND BELLE MONROE
MONDAY JULY 20 8PM $10/$12 (SONGWRITER/FOLK)
MISSION CREEK MUSIC FESTIVAL & SMILE PRESENT:
MIRANDA LEE RICHARDS
EMILY JANE WHITE
HELENE RENAUT • CHLOE MAKES MUSIC
TUESDAY JULY 21 8:30PM $10 (INDIE)
MISSION CREEK MUSIC FESTIVAL PRESENTS:
SAM FLAX KEENER
SEAN SMITH &
THE PRESENT MOMENT
GREG ASHLEY (SOLO)
CHRIS LACEY
WEDNESDAY JULY 22 8PM $12/$15 (INDIE/ELECTRO)
ALL AGES
POPSCENE PRESENTS:
LA ROUX
IO ECHO
THURSDAY JULY 23 7:30PM $8/$10 (SONGWRITER)
EARLY SHOW
CHRISTINA COURTIN
THURSDAY JULY 23 9:30PM $10 (INDIE) LATE SHOW
MISSION CREEK MUSIC FESTIVAL PRESENTS:
GEOGRAPHER
THE OLD-FASHIONED WAY
WHITE CLOUDS • 100 SWANS
FRIDAY JULY 24 9PM $15 (WORLD/IRISH)
COLM O RIAIN
KHI DARAG!
SATURDAY JULY 25 9:30PM $10/$12 (ROCK)
SEX WITH NO HANDS
SUPER ADVENTURE CLUB • GRIDDLE
SUNDAY JULY 26 8PM $10 (INDIE) ALL AGES
BAND OF SKULLS
MONDAY JULY 27 8PM $10 (INDIE) ALL AGES
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VIEUX FARKA TOURÉ PHOTO BY CEDRIC ANGELES

Vieux Farka Touré

PREVIEW A torrent of questions arose amid the global mourning over Michael Jackson's sudden passing. Was he addicted to prescription pain meds? How much was he actually worth? Did his father's abuse scar the star beyond repair? Speaking of paternal influence, will 12-year-old Prince Michael Jackson follow his famous father's musical calling? If he displays even an ounce of MJ's talent, the pressure will be enormous.

A similar scenario played out in the African music world following the 2006 passing of Malian blues guitarist Ali Farka Touré from bone cancer. Farka Touré's son Vieux expressed an early interest in music, but his father objected, hoping to shelter him from a professional musician's grueling tour circuit. It didn't work. Vieux picked up the guitar, releasing a self-titled debut on Modiba/World Village in late 2006, followed by the creative, youth-embracing *Remixed: UFOs Over Bamako* (Modiba) in 2007. With guidance from legendary Malian kora player Toumani Diabat, the younger Touré's first two releases express a reverence for his father's emotive, blues-soaked guitar style while exploring rock and electronic music interests.

These traditional and modern threads entwine so thoroughly that they fuse on the new *Fondò* (Six Degrees). Vieux gives voice to swirling Saharan dust storms on the energetic "Sarama," explores Mali's quiet spirituality on "Paradise" (featuring Diabate's kora solos) and ponders West African struggles in the 21st century on the reggae-tinged "Diaraby Magni." Like his father, Vieux's music has taken him from Bamako, Mali to Bonnaroo, the massive Tennessee music festival where his American summer tour begins. As U.S. indie bands like Vampire Weekend and Fools Gold incorporate African rhythms into their repertoires, it's worth hearing a talented African guitar hero whose taste for rock isn't just skin deep, it's in his DNA. **(Tomas Palermo)**

VIEUX FARKA TOURÉ With Luke Top, DJ Jeremiah. Sat/18, 8 p.m., $20. The Independent, 628 Divisadero, SF. (415) 771-1420. www.theindependentsf.com

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THE TABALTIX, THE MEMPHIS MURDER MEN

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FRI 7/17	Rob Reich (piano) & Craig Ventresco (guitar)	9pm FREE
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SAT 7/18	Hellolight Djs Asti Spumante, Vinnie Esparza, Spinning 80's, Soul, Hip Hop, Disco	$10 9pm
	Megan and Brandon Keely	$10
SUN 7/19	Dustbowl Revival Gilded Rooks Lady A. & Her Heel Draggers	7pm $7-10
MON 7/20	Free Bluegrass Mondays w/ Homespun Rowdy 3rd Monday Bluegrass Jam	9pm, FREE
	Rock Out Karaoke! w/ Host Glenny Kravitz	7pm FREE
TUE 7/21	Red Light Open Mic W/ Host Phillip T. Nalls - Emerging Songbird Artists Featuring - Lauren Cline	7pm FREE

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JUL 17	Dance Among the Redwoods, Fairfax
JUL 18	Wine Tasting & Live Band Dance, Mountain View
JUL 20	SF Peninsula Single Mingle, Burlingame
JUL 21	MidLife Singles Mixer, San Rafael
JUL 24	Lock & Key Dance, Pleasanton
JUL 24 - 25	Soul Mate Quest Weekend, Pleasanton
JUL 28	Generation X Mixer, Danville
JUL 31	Golden Gate Yacht Club Dinner/Dance, San Francisco
AUG 1	Dance on the Bay with Light Buffet, Burlingame
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TH BUILT FOR SPEED Rocks Your Ass!
F PURE AS FLEE w/ DJ MASTER BLASTER
SA I ♥ Wet Panties DJ Jules (1984)
SU DJ ROOST UNO... UGLY SUNDAY
M Monday Massacre DJ Shane-In-Blood & DJ RRRiskies & Guests "HEAVY"
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SAT/18
DANCE CLUBS
CONT>>

Who's Yer Mama? Club Six. 9pm, $10. A benefit for Women for Women International featuring Datgirl live, Dulce Vita, Fleur de Lis, Kozee, Laura, and more.

SUNDAY 19

ROCK/BLUES/HIP-HOP

Buzzer, Francis Harold and the Holograms, Ebonics Knockout. 9pm.
Diddley Squat Biscuits and Blues. 8pm, $12.
I Love My label, Skimpy Portions Hemlock Tavern. 6pm, $5
Judgement Day, Triclops! Bottom of the Hill 9pm, $12.
Toadies, Willowz Slim's. 8pm, $16.
Trespassers William, Theater Fire, Robert Gomez Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Amanda King Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, $10.
Lucid Lovers Harris' Restaurant. 2100 Van Ness, SF; (415) 673-1888. 6:30pm.
Reneé Olstead, Paula West Yoshi's San Francisco. 7:30pm, $35
"Outsound New Music Summit: Touch the Gear" San Francisco Community Music Center, 544 Capp, SF; www.outsound.com. 7pm, free. With Amar Chaudry, Bob Marsh, CJ Borosque, and more.
"SF Sound Series" ODC Dance Commons, 351 Shotwell, SF; www.sfsound.org. 8pm, $10. With Milton Babbitt, Olga Neuwirth, Alvin Lucier, Hams Thomalla, Ingalls, and sfSoundGroup.

FOLK/WORLD/COUNTRY

Pato Banton Independent. 9pm, $20.
"Crazy in Love with Patsy Cline" Café du Nord. 7 and 9:30pm, $15. With Lavay Smith, Carmen Getit, and Belle Monroe.
Dustbowl Revival, Guilded Rooks, Lady A and her Heel Draggers Amnesia. 9pm, $8-10.
Marla Fibish, Erin Shrader, Richard Mandel and friends Plough and Stars. 9pm, free.
Sergent Garcia, Curumin Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free.
Georges Lammam Peña Pachamama, 1630 Powell, SF; www.penapachamama.com. 9pm, $10.
Srinivas Reddy and Sameer Gupta Red Poppy Art House. 8pm, $12-15.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJ Sep, Maneesh the Twister, and guests Antiserum.
Fresh Ruby Skye. 6pm, $25. July T- dance with DJ Dan De Leon.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.
Sunday Sessions Madrone Lounge. 6pm, free. Organist Will Blades with DJ Don Bustamante.

MONDAY 20

ROCK/BLUES/HIP-HOP

Balthrop, Alabama, Ne'er Do Evers, Spencey Dude and the Doodles, Ded Pigeons Elbo Room. 9pm, $6.
Blue Oyster Cult, CoverGrrlz Slim's. 8pm, $30.
Dirty Jacky and the Rug Burns, Jank, Whiskey Women and Waffles Bottom of the Hill. 9pm, $8.
Entropy Density, Worldwide Computer God, DJ Carusocaruso, DJ Hottubtony Blondie's, 540 Valencia, SF; www.blondiesbar.com. 10pm, free.
William Hooker Hemlock Tavern. 7pm, $10.
Miranda Lee Richards, Emily Jane White, Helene Renaut, Chloe Makes Music Café du Nord. 8pm, $12.

CONTINUES ON PAGE 38 >>

GUARDIAN ARTS SERIES PRESENTS

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What would you get if you mixed the crass antics of Avenue Q-Style puppets with the hedonistic humor of Spinal Tap's washed up rockers, and transported this bizarre concoction to Israel? You'd get the Puppet Folk Revival (or PFR Band)– a group of R-rated puppet-masters and subjects of a wildly-popular cult television show in Israel. The PFR Band brings their bizarrely unique and bitingly funny live musical puppet act to CELLspace this month for a night of rockin' music, riotous video clips, and surefire puppet mayhem!
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The 29th San Francisco Jewish Film Festival runs July 23 - August 10, with over 70 films and special events. For tickets, visit SFJFF ORG or call 866-55-TICKETS (866-558-4253)

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FRIDAY JULY 17th
SUN & THE ARKESTRA
VIEUX FARKA TOURE
FRI JUL 17th
SAT JUL 18th
doors 8:30
$15 FRI
$20 SAT

PATO BANTON
BETTER CHEMISTRY
SUN JUL 19th
doors 8:30
$18 ADV
$20 DOOR

MONDAY MOVIE
Eastbound
MON JUL 20th
doors 7:30
FREE - 2
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Gregg Allman
Jerry Hannan
TUE JUL 21st
WED JUL 22nd
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$45

THU 7.23/ DOORS 7:30/ $15
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JENNY OWEN YOUNGS
FRI 7.24/ DOORS 8:30/ $23
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SAT 7.25/ DOORS 8:30/ $25
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THU 7.30/ DOORS 8:30/ $23 ADV • $25 DOOR
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BHI BHIMAN
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DEZARIE

THU 8.6/ DOORS 8:30/ $27
MICHAEL ROSE
SAT 8.8/ DOORS 8:30/ $18 ADV • $18 DOOR
SUNN O)))
THE ACCUSED
WED 8.12/ DOORS 7:30/ $25
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THU 8.13/ DOORS 8:30/ $28
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MON/20

CONT››

JAZZ/NEW MUSIC

Contemporary Jazz Orchestra Yoshi's San Francisco. 8pm, $12.
Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Ericksons Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Free Bluegrass Mondays Amnesia. 8:30pm, free. With Homespun Rowdy.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Ceremony Knockout. 10pm, free. Dark pop, goth, industrial, and new wave with DJs Deadbeat and Yule Be Sorry.
Divisidero Fest Closing Party Madrone Lounge. 6pm, free. Oscar Meyers Motown review.
Going Steady Daiva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Krazy for Karaoke Happy Hour Knockout. 5-10pm, free. Belt it out with host Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 21

ROCK/BLUES/HIP-HOP

Gregg Allman Independent. 8pm, $45.
August Burns Red, Bless the Fall, Enter Shikari, Iwrestledabearonce Slim's. 8pm, $18.
Casiotone for the Painfully Alone, Concern, David and Joanna Bottom of the Hill. 9pm, $10.
Doomtree Elbo Room. 9pm.
Hot Lunch, Paula Frazer, Casual Fog, Jeff Ramuno Knockout. 9pm, $7.
Made in Mexico, Shakes Gown, Dark Lingo Hemlock Tavern. 9pm, $7.
Pains of Being Pure at Heart, Girls, Champagne Socialists Rickshaw Stop. 8pm, $12.

JAZZ/NEW MUSIC

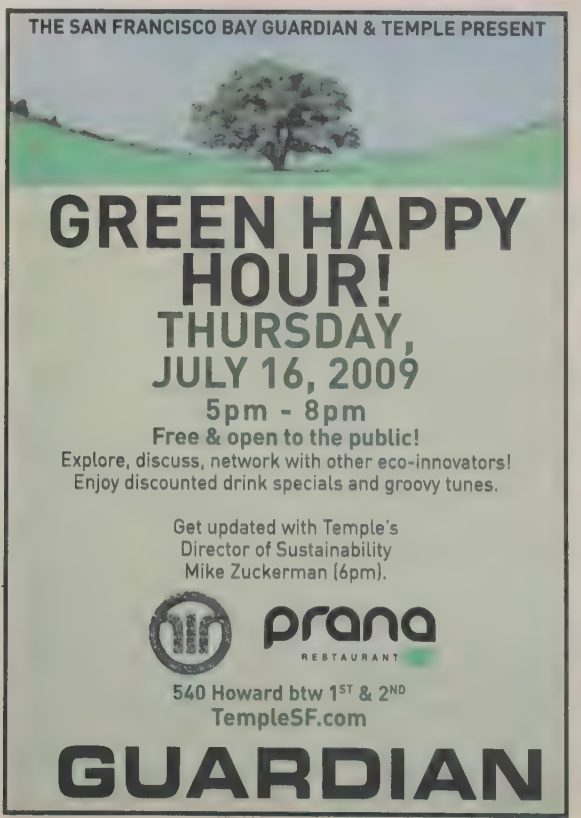
Dave Parker Quintet Rasselas Jazz. 8pm.
Eluptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Ricardo Scales Top of the Mark. 6:30pm, $5.
Slow Session with Michael Duffy and friends Plough and Stars. 9pm, free.
Leah Tysse Yoshi's San Francisco. 8pm, $14.

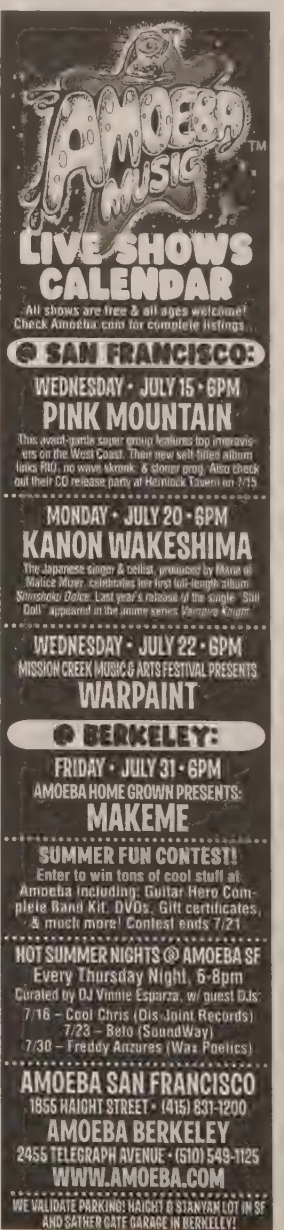
FOLK/WORLD/COUNTRY

Matt Morrish Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz
Womanizer Bar on Church. 9pm. With DJ Nuxx. SFBG





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3187 Mission
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201 Ninth St
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198 Church
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628 Divisadero
(415) 771-1421

INFUSION LOUNGE
124 Ellis
(415) 421-8700

IRELAND'S 32
3920 Geary
(415) 386-6173

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2526 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
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1840 Haight
(415) 387-6455

MISSION ROCK CAFÉ
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(415) 626-5355

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1337 Grant
(415) 398-1120

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FRIDAY NIGHTS
at the de Young

July 17
From 5–8:45pm with live music and cocktails.
Regular museum admission prices apply.

Image: *Coffinette for the Viscera of Tutankhamun*, Dynasty 18. 39.5 x 19 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin. Antikenmuseum Basel and Sammlung Ludwig.)

VIEW the special exhibition ***Tutankhamun and the Golden Age of the Pharaohs***. This exhibition presents 130 important objects, including 50 from the tomb of King Tut. The exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, ***Art and Power in the Central African Savanna***.

LISTEN to music by the **Arab Orchestra of San Francisco**, a sextet comprised of an oud, violin, percussion instruments, nay and the cello.

EXPERIENCE the beauty of hand-drawn, temporary henna tattoos by **Henna Gardens** for a nominal fee.

LEARN about **Royalty in the Movies**, with Jan Wahl at 7pm in the Koret Auditorium.

CREATE your own pharaoh's **diadem** using glittery pipe cleaners.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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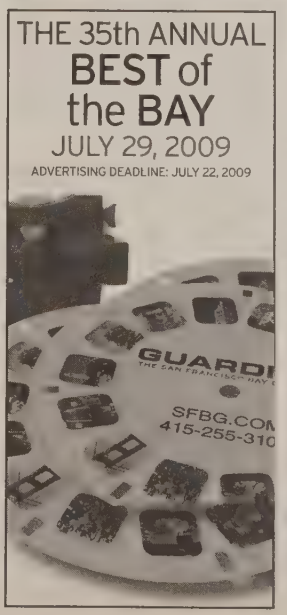
de Young



Leaps of logic and thematic links: The current Berkeley Art Museum survey show "Galaxy: A Hundred or So Stars Visible to the Naked Eye" includes Giovanni Battista Tiepolo's 18th century ink-and-wash work *Flying Female Figure*. | *FLYING FEMALE FIGURE*

COURTESY OF BERKELEY ART MUSEUM

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For more art listings go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"In a New Light: The Asian Art Museum Collection."** Ongoing.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books."** Work by surrealist poets and artists. Ongoing.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"Watchmen."** Illustrations, sketches, and comic book pages by Dave Gibbons. Through Sun/19. **"The Brinkley Girls."** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.

Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"Chagall and the Artists of the Russian Jewish Theater."** An exhibition of 200 works of art and ephemera. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Ongoing.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10 ($27.50 for "Tutankhamun"), $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Art and Power in the Central African Savannah."** Survey show. Through Oct 11, 2009. **"Towards Abstraction: Photographs and Photograms."** Survey show. Through Nov 15. **"Tutankhamun and the Golden Age of the Pharoahs."** The return of the boy king. Through March 28, 2010. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.

Legion of Honor Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. $20 adults, $7 seniors, $6 youths and students, free 12 and under. **"Waking Dreams: Max Klinger and the Symbolist Print."** Survey show. Through Sept 6. **"John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation."** Retrospective exhibition. Through Nov 8.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Looking In: Robert Frank's 'The Americans'."** Exhibition devoted to the photographic classic. Through August 23. **"Georgia O'Keefe and Ansel Adams: Natural Affinities."** Show dedicated to the two popular American artists. Through Sept 7. **"Matisse and Beyond: The Painting and Sculpture Collection."** Museum survey. Through Nov 8. **"Paul Klee: Social Creatures."** Early line drawings by the artist. Through Nov 8. **"Richard Avedon: Photographs 1946-2004."** Show dedicated to the iconic photographer. Through Nov 29. **"Between Art and Life: The Contemporary Painting and Sculpure Collection."** Museum survey. Through Jan 3, 2010. **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing.

San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Star Quality: The World of Noel Coward."** Exhibition dedicated to the icon. Through August 29. **"Maestro: Photographic Portraits of Tom Zimberoff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"Wallworks."** Exhibition of local, regional, and international artists, curated by Betti-Sue Hertz. Sat/18 through Oct. 25.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Appellations to Antiquity."** 19th and 20th century works from the museum collection. Through July 26. **"Pop to Present."** Survey from the 1960s to the present. Through August 16. **"Contemporary Glass."** Modern glass works. Ongoing. **"Rodin! The Complete Stanford Collection."** Ongoing.

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. $4, $3 students and seniors. **"Memory Lab."** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. **"Projections."** Multimedia works from the museums archival, documentary, and experimental films. Ongoing.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Future of Sequoias: Sustaining Parklands in the 21st Century."** Panoramic photos with commentary. Through August 23. **"Squeak Carnwath: Painting is No Ordinary Object."** A solo exhibition dedicated to the Oakland artist. Through August 23. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.

Phoebe A. Hearst Museum of Anthropology UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. $4, $3 seniors, $1 students, free for 12 and under. **"From the Maker's Hand: Selections from the Permanent Collection."** An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $8 adults, $5 seniors and young adults, free for members and 12 and under. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30. **"Human Nature: Artists Respond to a Changing Planet."** Collaborative exhibition. Through Sept. 27. SFBG

stage

San Francisco Mime Troupe head writer Michael Gene Sullivan (foreground) with *Too Big to Fail* castmates (background, from left) B.W. Gonzalez, Ed Holmes, Lisa Hori-Garcia, Velina Brown, and Adrian Mejia. At center, Sullivan and Brown share a gripping moment onstage. At far right, the SFMT Collective poses in 2008 with their signature star logo.

PHOTOS BY DAVID ALLEN

They will not be silent

San Francisco Mime Troupe at 50

By Robert Avila
a&eletters@sfbg.com

July 4 is Mime Troupe day in San Francisco, by tradition. Dolores Park, the place. There the venerable San Francisco company launches its annual free summer show — this year, the excellently timed and executed *Too Big to Fail* — surrounded by a varied throng of activists fanning out with ironing boards and literature among an audience of many hundreds basking in July rays, subversive laughter, and their own cheerful numbers.

Call it a day of independence from the usual bullshit, the jingo-jingle of national unity played for the masses from on high. This year Mime Troupe day got a city government imprimatur (making it actually "Mime Troupe Day" on official parchment somewhere) in a nod to the rabble-rousing satirical political theater troupe's 50th year raising hell and inciting revolution. Generally speaking, when the government pats you on the back for that kind of thing, you want to check it didn't leave behind a sticky with a bull's eye. But the gesture seemed genuine enough. After all, the San Francisco Mime Troupe has in no small way contributed to the cultural clout the city enjoys as one-time font of the now revered (or at least hotly marketable) '60s counterculture.

Founded in 1959 by RG Davis as a definitely not silent but highly physical instrument of radical aesthetic and political convictions, the Mime Troupe didn't just mirror the counterculture; it was a driving force for it. And the free plays in the park — which began in 1962 and took the form of irreverent, politically charged reworkings of 16th-century commedia dell'arte scenarios and characters — were central to its aggressively popular, anti-bourgeois orientation.

From those early, gleefully spectacular free speech fights in Golden Gate Park — days when it was actually pitted in "obscenity" battles against the city government, in the form of the Parks Commission and the police — to clashes with cops and courts in Colorado and Canada over its still-provocative takes on American racism and civil rights in the guise of an old-fashioned minstrel show; to its midwifery of radical activist theaters like Teatro Campesino or anarchist rebels like the Diggers and their everything-free movement, it's fair to say the Mime Troupe was more than a twinkling reflection of the zeitgeist.

Through the following four decades, the Mime Troupe, which became a collective in 1970, evolved and notably diversified with the times and their audiences, riding the vicissitudes of avid but also chaotic years, much of them spent touring extensively. Over what you might call three general and overlapping waves of collective leadership, it has endured. But has its mission?

"Absolutely," affirms Ed Holmes, a couple of days before the July 4 premiere. With the currently 10-member collective since 1986, Holmes is one of four members who came on in the mid- to late 1980s, and a powerful comedic performer revered for, among much else, his exquisite imitation of Dick Cheney. He fires off a definition: "To take a political analysis — radical, progressive, leftist, political analysis — make it entertaining, and take it out to the people in the parks, and give it away for free."

"The story's the message," adds Pat Moran, a member since 2005 and the principal composer-lyricist of the Troupe since longtime member Bruce Barthol retired a few years ago. "But also the message is the going and setting up the show. The people working together, the people doing it, the fact that it's produced every year on a slim budget with little time. That commitment is just as much a part of the show as the written piece."

Michael Gene Sullivan adds: "The audience should always leave any play, not just a Mime Troupe show, different people than they were when they entered. If they leave the same and are just entertained, the show is an abysmal failure." And how should they leave a Mime Troupe show exactly? "I want them to rush right out and overthrow capitalism," says Sullivan, the collective's head writer since 2000, when he took the baton from longtime head writer Joan Holden. "That would be a good day."

At the same time, the challenges facing the company in 2009 are very real, most of them economic. Sullivan, with other members, points to the recent drastic yet financially necessary scaling-back of tours as a serious frustration. Bay Area living costs have also impinged on the day-to-day business of the organization, according to Ellen Callas. "People have had to take more and more outside work to fill in the gaps. It's harder and harder to have a critical mass, even at meetings where important decisions are made," explains Callas, a member of the collective since 1986, "[But] none of us are willing to give up the dream of the Mime Troupe."

With their own building in the Mission District (purchased in the 1970s), unusual dedication, and commitments that include a teaching program for at-risk teens and workshop internships, the Mime Troupe does seem happily determined to press forward. Arthur Holden, veteran Trouper from the early 1960s until the 1990s, suggests it's the collective structure of the Troupe itself that is key to its longevity — and no doubt part of its larger appeal too. "It's what distinguishes the Mime Troupe from most other theaters: a sense of the collective members that they are really controlling their existence. That's very important and it isn't too easily found, in the theater or generally in the world." SFBG

TOO BIG TO FAIL
Bay Area venues through Sept. 24
(415) 285-1717, www.sfmt.org

PHOTO BY AUSTIN FORBORD

Flyaway Productions

PREVIEW Imagine what it would be like to be working on the new span of the Bay Bridge — perilously dangling in the wind, high above freezing waters, would be just another day on the job. Inspired by the female ironworkers, laborers, crane operators, and other brave souls who've helped create and tend to local bridges since the 1970s, Jo Kreiter's Flyaway Productions presents *The Ballad of Polly Ann* (named for the badass wife name-checked in "The Legend of John Henry's Hammer"). Like all of Kreiter's creations, *Polly Ann* is an "apparatus-based" performance; appropriately, the dancers will move about a bridge replica inspired by the suspension system used for the Alfred Zampa Memorial Bridge, which spans the Carquinez Strait. The Flyaway crew is used to being graceful in unlikely places (fire escapes, rooftops) and have no fear of heights (past pieces have hoisted dancers up to 100 feet over audiences) — so they're the ideal company to mount this unique tribute. *Polly Ann* was created with help from labor historian Harvey Schwartz and musician Pamela Z, who weaves real-life bridgeworker tales into her accompanying soundscape. **(Cheryl Eddy)**

FLYAWAY PRODUCTIONS Through July 25 Tues–Sat, 8 p.m., $25. Somarts Cultural Center, 934 Brannan, SF. 1-800-838-3006, www.flyawayproductions.com

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

"Bay Area Playwrights Festival" Magic Theater, Fort Mason Bldg D, Marina at Laguna; www.playwrightsfoundation.org. $15-25 single tickets; fest passes $60-90. Times vary; July 17-26. Playwrights Foundation presents their 32nd annual festival, featuring readings of full-length plays and one-act commissions.
Putting it Together Custom Made Theatre Co., 965 Mission; 1-800-838-3006, www.custom-made.org. $15-30. Previews Wed/15, 8pm. Opens Thurs/16, 8pm. Runs Wed-Sat, 8pm. Through Aug 8. Custom Made Theatre Co. performs Stephen Sondheim's musical revue.
Rent Boy Ave.: A Fairy's Tale Boxcar Playhouse, 505 Natoma; (415) 776-1747, www.boxcartheatre.org. $18-34 (previews, $5). Previews Thurs/15-Sat/18 and Tues/21, 8pm. Opens July 22, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Aug 9. Boxcar Theatre performs Nick A. Olivero and Michael Mohammed's sexy urban rock musical.

ONGOING

August: Osage County Curran Theatre, 445 Geary; 512-7770, shnsf.com. $35-80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6. The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.
Betrayal Actors Theatre of SF, 855 Bush; 296-9179. $10-35. Thurs/16-Sat/18, 8pm. Actors Theatre of San Francisco performs Harold Pinter's drama.
Conanator: The Barbarian Great Star Theater, 630 Jackson; www.sfindie.com. Fri/17-Sat/18, 8pm. $20. Primitive Screwheads Theater Company presents the story of Conanator's first adventure staged as a 1940's style radio comedy (with blood effects all over the theater).
East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-35. Fri/17, 8pm; Sat/18, 8:30pm. Don Reed's solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. It returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood: one defined by his mother's strict ass-whooping home, dominated by his uptight Jehovah's Witness stepfather; the other by his biological father's madcap but utterly non-judgmental party house. The latter—shared by two stepbrothers, one a player and the other flamboyantly gay, under a pimped-out, bighearted patriarch whose only rule is "be yourself"—becomes the teenage Reed's refuge from a boyhood bereft of Christmas and filled with weekend door-to-door proselytizing. Still, much about the facts of life in the ghetto initially eludes the hormonal and naïve young Reed, including his own flamboyant, ever-flush father's occupation: "I just thought he was really into hats." But dad—along with each of the characters Reed deftly incarnates in this very engaging, loving but never hokey tribute—has something to teach the talented kid whose excellence in speech and writing at school marked him out, correctly, as a future "somebody." (Avila)
Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. $30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

"Helluva Night" Royce Gallery, 2901 Mariposa; 1-866-811-4111, www.helluvanightsf.com. $25-40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one-act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.

Lettucetown Lies Marsh Studio Theater, 1074 Valencia; 1-800-838-3006, www.themarsh.org. $15-50. Fri-Sat, 8pm. Through July 25. Actor-comedian Kenny Yun came of age in Salinas. That's Steinbeck country to most, although anyone actually hailing from there probably has other, more primary associations with the place, like the jacked up pick-up trucks, or the endless fields with their silhouettes of migrant workers stooped knee-high in the produce you'll be enjoying at dinner time. Or maybe the cigarettes, consumed initially, according to Yun, as a defensive measure: to cover the scent of cow shit everywhere. For the teenaged Yun and his cohorts, there's a herd instinct that goes with the stink of manure in this rural enclave. And for a closeted gay Asian teen in an all-male Irish Catholic school, the stakes for being different are high. That includes at home, where his immigrant parents struggle to provide the traditional opportunities for their American children. Director David Ford and Yun have sculpted his reminiscences into a coherent but somewhat less than complete arc, although Yun's charm, good-natured humor and sincerity make the journey pleasurable. A sometimes heavy-handed delivery comes balanced by some sharp characterizations, including an intriguing reading of Satan as a wry redneck and slyly heroic alter ego—a figure well adapted to separating the mice from the men. (Avila)

Maidrid's Bow Stage Werx, 533 Sutter; 302-9182, www.maidridsbow.com. $20-24. Thurs-Sat, 8pm. Through Aug 8. Wily West Productions presents the world premiere of Morgan Ludlow's Amazon adventure love story.

Now and at the Hour EXIT Stage Left, 156 Eddy; 931-1094, www.theexit.org. $15-25. Fri-Sat, 8pm. Through Aug 15. EXIT Theatre presents Christian Cagigal's magical experience about time and reflection.

Only the Truth is Funny: Mid-Life at the Oasis The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $15-50. Sat, 5pm; Sun, 7pm. Through Aug 30. Acclaimed comedian Rick Reynolds premieres his new solo show.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. $30-69. Fri-Sat, 8pm. Starting July 26, also Sun, 7pm. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Songs to Make You Gay New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-29. Thurs-Sat, 8pm. Through Aug 1. Connie Champagne performs songs once thought to have the power to change one's sexual orientation.

Sultry Summer Magic Teatro ZinZanni, Pier 29, The Embarcadero; 438-2668, www.zinzanni.org. $117-195. Wed-Sat, 6pm; Sun, 5pm. Through Aug 30. The circus company presents the Randols, Eugeniy Voronin, Michael Davis, Svetlana, Peter Pitfsky, Duo Artemiev, the Teatro ZinZanni Band, and a special roster of singing stars.

The Unexpected Man EXIT Theatre, 156 Eddy; (800) 838-3006, www.sparestage.com. $20. Opens July 10. Thurs-Sat, 8pm; Sun, 7pm. Through July 25. Ken Ruta and Abigail Van Alyn present Yasmina Reza's ironic comedy.

A View From the Bridge Phoenix Theatre, 414 Mason; (510) 835-4205, www.offbroadwaywest.org. $30. Thurs-Sat, 8pm. Through Aug 22. Off Broadway West Theatre Company presents Arthur Miller's drama.

Whoop Click! Dark Room Theater, 2263 Mission; 206-1651, www.darkroomsf.com. $20. Sat, 8pm. Through Aug 22. This evening of comedic autobiographic storytelling in the same style as James Judd's *7 Sins* features guest spots by local comedians, musicians, and performance artists.

DANCE

"The Ballad of Polly Ann" SOMArts Cultural Center, 934 Brannan; (800) 838-3006, flyawayproductions.com. $25. Tues-Sat, 8pm. Through July 25. Flyaway Productions presents Jo Kreiter's celebrations of women who built the Bay Area's bridge.

"Ibig: Pulse of Desire" Yerba Buena Gardens Esplenade, Fourth St at Mission; www.yerbabuenagardens.com. Sat-Sun, 1pm. Free. Alleluia Panis world-premieres a new dance theater piece, based on the life and work of 1970s Pilipino American poet Bayani Mariano.

"It Will Explode" Nohspace, 2840 Mariposa; www.brownpapertickets.com. Fri-Sat, 8pm. $10-20. Ishika Seth choreographs this evening of movement, music, and visuals.

PERFORMANCE

"Carmen" Legion of Honor, 34th Ave and Lincoln Park; 972-8930, www.pocketopera.org. Sat-Sun, 2pm. $20-37. Pocket Opera presents the famous show about a gypsy.

"Carol Channing and Friends" with conjurer Walt Anthony McKenna Theatre, 1600 Holloway, SF State University; 392-4400. Sat, 7pm. $25-75. The performers share the stage to raise money for the Arts Education Foundation.

"Feti(sh)ame" Good Vibrations, 1620 Polk; www.goodvibes.com. 6:30pm, free. Poet and musician Kevin Simonds performs.

"The LAB's 25th Anniversary Performance Series" LAB, 2948 16th St; 864-8855, www.thelab.org. Wed-Sat, 8pm. $8. The LAB presents a series of performances in celebration of its anniversary; this week's events, "Collision," feature artists from Sweden, appearing in conjuction with the Mission Creek Music and Arts Festival.

"Life ... is 4 Living" SF General Hospital, Carr Auditorium, 1001 Potrero; 206-5912. Wed, 5pm, free. (Performance repeats Fri-Sat, 7:30pm, $15, Mission Cultural Center, 2868 Mission.) Araceli Theater Project presents a play about the experiences of those diagnosed with cancer, performed by actual patients.

"Live at the Purple Onion" Purple Onion, 140 Columbus; 1-800-838-3006, www.purpleonionlive.com. Fri-Sat, 8 (dinner at 6) and 10pm (dinner at 8pm). Through Aug 29. $20-39.99. A three-course meal upstairs is followed by a stand-up comedy show downstairs at this new performance series. "Show-only" tickets are also available.

"Love Letters" Seventh Avenue Performances, 1329 Seventh Ave; 664-2543, ext 3. Fri-Sat, 7:30pm. $15-18. Rick and Ann Homan star in A.R. Gurney's play.

"Mary Clere Haran sings Doris Day" Rrazz Room, 222 Mason; (866) 468-3399, www.therrazzroom.com. Wed-Sat, 8pm; Sun, 7pm. $30-45. The renowned singer from the Great American Songbook celebrates the movies and music of the famous Hollywood icon.

"Mary's Dream" Garage, 975 Howard; 885-4006. Fri-Sat, 8pm. $20. Spear Ensemble performs a new play featuring dance, physical theater, acrobatics, clowning, and more.

On Broadway Dinner Theater 435 Broadway; 291-0333, www.broadwaystudios.com. Thurs-Sat, 7pm. Ongoing. SF's most talented singers, artists, and performers combine interactive shows with dining and dessert.

"Play All" Cellspace, 2050 Bryant; 648-7562. Sat, 7pm. $7. Sherry Wong's group portrait works inspire this evening of interactive art, with music, dance, athletics, fashion, and drag.

"Reading My Dad's Porn and French Kissing the Dog" Unnamed Gallery, 1286 Folsom; www.brownpapertickets.com/event/71370. Thurs-Fri, 8pm. $10. Cherry Zonkowski performs her solo show about San Francisco sex parties.

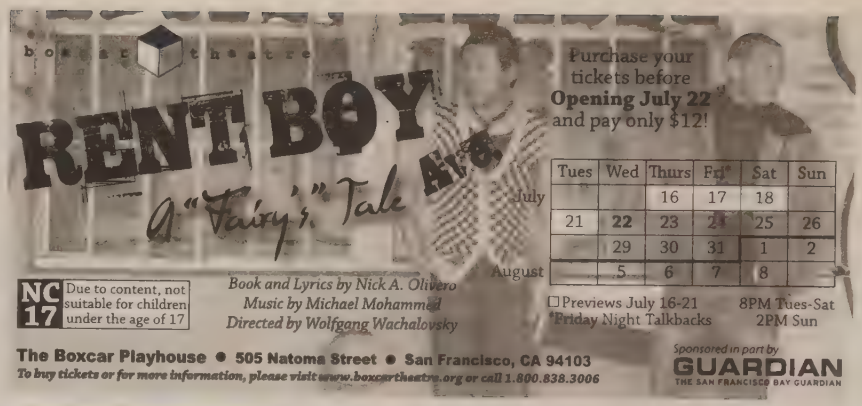
Mort Sahl and Dick Gregory Rrazz Room, 222 Mason; (866) 468-3399, www.therrazzroom.com. July 21-25, 8pm; July 26, 5pm. $45-50. The political satirist and activist-comedian perform.

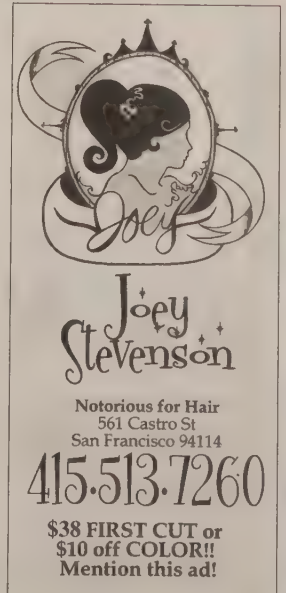
Stern Grove Festival Sigmund Stern Grove, 19th Ave and Sloat; 252-6252, www.sterngrove.org. Sun, 2pm. Through Aug 23. Free. The annual festival's 72nd season features a stellar line-up of world-class performers. This week, hip-hop, funk, salsa, and samba meet when Sergeant Garcia and Curumin perform.

"Tilted Frame" Studio 250, 965 Mission; www.cafearts.com. Thurs, 8pm. Through July 30. $10. Combined Artform presents this multimedia comedic improv show directed by Matthew Quinn.

"Yes Sweet Can" Dance Mission Theater, 3316 24th St; 273-4633. Fri-Sat, 7 and 9pm; Sun, 6 and 8pm. $15. Sweet Can Productions performs an intimate theatrical circus.

"The Zany and the Surreal" EXIT Theatre, 156 Eddy; 1-800-838-3006. Sat, 5pm; Sun, 3pm. $10-20. Flying Actor Studio presents movement artists John Gilkey, James Donlon, and Leonard Pitt. SFBG





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Partial Suspension for Complete Sadists and the Marquis Fetish Ball

PREVIEW As we working stiffs watch more and more of our peers enjoying their government-funded, sun-filled funemployment, it's hard not to feel tied down by the weight of the work week. But remember: not all bondage is bad. Case in point: Mike West's Partial Suspension for Complete Sadists and the Marquis Fetish Ball, both happening this week to remind us that being told what to do can be a treat. On Thursday, the Japanese rope bondage expert will host a course featuring theories on challenging ties, installation of overhead points at home or on the go, testing a suspension ring, and the advantages of partial suspension. (Couples and singles welcome, but all must participate.) Two days later, sex educator, author, and bondage model Midori will make an appearance at MarquisAmerica.com's celebration of all things leather, latex, and laced-up. Still not convinced the leash that chains you to your job is sexy? Consider a career change and enter Marquis' live model casting. **(Molly Freedenberg)**

PARTIAL SUSPENSION FOR COMPLETE SADISTS Thurs/16, 7:30pm. $25–$30. Stormy Leather, 1158 Howard, SF. (415) 626-1672, www.stormyleather.com

MARQUIS FETISH BALL Sat/18, 9pm. $35–$65. Supperclub, 657 Harrison, SF. www.marquisamerica.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 15

Crucible's Fire and Arts Festival Corner of Wake Ave and Engineer Rd, between the Oakland Army Base and the East Bay MUD Facility, Oak; www.thecrucible.org. Wed. - Sat., 8pm - Midnight; $40-95. In a space over three times as big as last year, the 9th annual Fire and Arts Festival promises four fire-filled nights of performances, music, art, food, and more to benefit arts education programs for youth and adults. Off the West Grand Avenue exit, parking available and free shuttle service from the West Oakland BART station.

THURSDAY 16

"Cancer Bitch" reading Women's Cancer Resource Center, 5741 Telegraph, Oak; (510) 601-4040 x111. 6:30pm, free. Sandi Wisenberg, author of *The Adventures of Cancer Bitch*, will discuss her views on corporate-sponsored pink-ribbon campaigns, like the lack of research on environmental triggers for cancer, the prevalence of women covering their baldness and seeing breast reconstruction or prostheses, and health insurance inequality.

Intro to Safe Urban Cycling Taraval Police Station, 2345 24th Ave., SF; sfbike.org/edu. 5:30pm, free. This four-hour introductory course with the San Francisco Bicycle Coalition is perfect for new cyclists and those who want to feel more comfortable riding on city streets.

SATURDAY 18

Hot Beer, Cold Glass Public Glass, 1750 Armstrong, SF; www.publicglass.org. 6pm, $25. Entry fee lets you select your very own hand blown drinking vessel to use and keep, live music, food, and art.

Laborfest Art Exhibition and Mural Walking Tour Meet at California Historical Society Museum, 678 Mission, SF; (415) 357-1848. 2pm, free. Tour begins at California Historical Society's current exhibition, *Hobos to Street People: Artists' Responses to Homelessness from the New Deal to the Present*, and continues to the Rincon Annex, and into the Tenderloin.

Youth Fest Civic Center Plaza, SF; (415) 261-1367. Noon-6pm, free. This resource and activity fair celebrates young leaders and serves as a resource and activity fair to educate youth about programs and resources Live performances by the Never Stop Learning Crew, Ise Lyfe, Brwn Bflo, San Quinn, and more.

SUNDAY 19

"War and Words: Philosophy Talk Live" The Marsh, 1062 Valencia, SF; (415) 826-5750. Two shows at noon and 3pm; $35, includes both shows. Philosophy Talk public radio is recording two live episodes with Stanford philosophy professors and co-hosts, John Perry and Ken Taylor, discussing language with Geoff Nunberg at noon, and media and violence with Judith Butler at 3pm.

Sunday Streets Mission District, Harrison, 24th, Valencia and 19 streets, SF; www.sundaystreetssf.com. 10am-2pm, free. A safe, fun, car-free place for people to get out and get active, featuring dancing, yoga, hula hooping, and more.

"Why David Sometimes Wins" Delancy Street Crossroads Café, 699 Delancy, SF; (415) 836-5624. 6pm, free. Celebrate the release of Marshall Ganz's book, *"Why David Sometimes Wins: Leadership, Organization, and Strategy in the California Farm Workers Movement,"* with this Delancey Street Foundation café and learn more about the formation of the United Farm Workers Association. SFBG

food + drink

Flour + Water spins its humble ingredients into wonderful, slightly exotic pastas, well-blistered thin-crust pizzas, and entrees like warm potato and lamb's tongue salad (pictured).

GUARDIAN PHOTOS BY RORY MCNAMARA

In the heat of the oven

By Paul Reidinger
paulr@sfbg.com

In an era when the naming of restaurants resembles the naming of Japanese cars — the ideal being a single, elegant, mysterious word like "Incanto" or "Lexus" — it seems rather daring to give a new place such a defiantly plain, yet weirdly complex, name as Flour + Water. One suspects that the idea is to suggest simplicity and forthrightness, but a certain austerity is also implied — not to mention the ubiquitous ness of flour in this country. We eat way too much flour, too much of it white and refined. It silts up our insides. I do like the "+" for its distinctiveness.

As it happens, pizza crust consists largely of flour and water, and one of the bigger deals at Flour + Water (which opened by a pair of Davids, White and Steele, late in the spring on the ground floor of a big Victorian building in the innermost heart of the Mission District) is pizza. The pies are made in the Neapolitan style, which means a thin crust and a very hot oven. This style of pizza has become very, very popular in San Francisco in the past few years — a winsome development for those of us who suffered through a long Dark Age of foam-rubber crusts. Are Flour + Water's crusts up to the high standard set by Pizzeria Delfina, Gialina, Pizzetta 211, and Piccino? That, Horatio, is the question.

The duet of flour and water also figures in pasta, but the routine here can be more complex, since if you replace the water with egg, you end up with noodles. Flour + Water's — excellent — pastas are hand-rolled, just from semolina flour (the slightly yellowish stuff produced from durum wheat) and water, I would guess. The name we give to this combination, macaroni, faintly suggests that it came from a box on a supermarket shelf, but in fact Flour + Water's pastas are not only brilliantly sauced but produced in unusual shapes with evocative names — "maltagliati," for instance, or "rags," a type of pasta made from leftover scraps. One evening I saw a plate of this arriving at the festive table next to ours, and it did look like a tiny pile of old clothes waiting to be stuffed into a Goodwill bag.

My own plate of pasta, already dispatched, had consisted of agnolotti ($16), a swarm of little ravioli-like pockets filled with seasoned minced pork and bathed in a sauce of butter, Parmesan cheese, and parsley. (Our well-schooled server said that the name meant "clouds," but I might have misunderstood her; "agnolotti" is also said to refer to the shape of priests' hats.) The pasta itself had the slight, not-unpleasant toughness I associate with fresh macaroni; fresh noodle pasta is a bit more pliant and luxurious. It's like the difference between wool and cashmere.

Given the apparent pedigree of the pizza operation (chef Thomas McNaughton's kitchen has its own *pizzaiolo*, Jon Darsky), I was struck by the condition of the crust under a margherita pie ($12 for a decent-sized one). I am all for blistering, and the restaurant's Web site boasts of an ultra-hot oven, but there is a difference between blistering and charring. Blistering good, charring bad. Charring makes an un-pretty spectacle and leaves an off taste — we are talking about burnt flour, after all — while research suggests that it's bad for you. By the time we were done with the pie, the serving tray was littered with twisted little lumps of charcoal, like burned-out tanks on a miniature battlefield. The toppings were fine and included fior di latte (a mozzarella cheese made from cow's rather than water-buffalo milk). The half-wilted basil leaves clearly had spent some time in the oven.

In a small irony, some of the restaurant's best dishes have nothing to do with pizza, pasta, or flour. A trio of plump marinated sardines ($9) wore bikinis of roasted-pepper slivers — they looked like a chorus line in some musical about a beach — while a simple side dish of chickpeas ($5) turned out to feature *fresh* chickpeas. These have a wonderful spring-green color and a bit more juiciness than the reconstituted, beige kind. F+W's lot was also enlivened by a fine dice of pancetta, carrot, and onion (a meaty twist on mirepoix) and broth, which we daintily sipped after the chickpeas were gone.

Best of all, Flour + Water's brief dessert list includes an authentic star: a block of olive-oil-scented cornmeal cake ($8) topped with a globe of olive-oil ice cream — a dense, smooth reminder that olives are fruit — and flanked by split strawberries tossed with shreds of candied fennel. Fennel is a root, not a fruit, and candied or not, its looks are unprepossessing (like a frosted-glass lightbulb that's shattered), but its licorice flavor takes well to sweetening and to a union with sweet-tart, ripe strawberries. Enchanting! SFBG

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The loneliest number

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS It does strike me as odd that New York's best deli is in San Rafael. But I am willing to believe anything, at least for a minute and a half. To date, this capacity has served me pretty well.

I don't know about New York by the Bay. Their logo is a white on black drawing of the Statue of Liberty holding a tray of bagels in her other arm, in front of the Golden Gate Bridge. A sign on the window says "New York's Best Deli." That's where I got the idea.

But when I asked for matzo ball soup, which was also advertised on the window, the guy behind the counter looked confused and pointed at something on the specials board with mozzarella in it.

"Um," I said.

They have a cooler advertising New York Egg Creams, but it's hard to tell from looking inside it what New York Egg Creams are. Unless they are Snapple, or Coke, or Pepsi. Or Dr. Brown's cream soda. Which they are not and not and not. And not.

I did wind up with a bowl of matzo ball soup, and without having to go in the kitchen and cook it, which was nice. One big matzo ball in the middle of it. You know the old song, "One Meatball"? I'm sure I've sung it before in this column. Anyway, the reason I love that song so much is because I am 100 percent certain it will not be the song that is playing on the radio, or in my mind, at my moment of death. So I figure, as long as I am hearing, or humming "One Meatball," then I am very much alive. And not going anywhere.

If you want in on this, just look it up and learn it off of YouTube. I'm sure it's there. And it's a pretty simple one to learn.

The little man walked up and down /He found an eating place in town /He read the menu through and through /to see what 15 cents could do ... One meatball /one meatball /he could afford but one meatball.

That should be enough to guarantee any non-tone-deaf person immortality, but for the curious, and because it fits the Cheap Eats theme, and because one can easily substitute matzo balls for meatballs, and while we're at it, waitresspersons for waiters:

He told the waitressperson near at hand /the simple dinner he had planned /The guests were startled one and all to hear that waitressperson loudly call ... One matzo ball /one matzo ball /This here gent wants one matzo ball.

The little man felt ill at ease /He said, "a bagel, if you please" /The waitressperson hollered, down the hall: You gets no bagel with one matzo ball. Repeat chorus, and so on.

Did I mention I was in love?

Well, yeah, and I am learning to distinguish between anxiety attacks and heart attacks, but still when I get this way I prefer to eat in hospital cafeterias, just in case.

So I was getting this way. I was in my car, driving from Occidental to Berkeley, and even though I knew for sure I wasn't having a heart attack, I didn't know about strokes. I've had a headache now for three or four weeks, and I'd started to feel weak and shaky. I held my hand out and it was making like an old lady. So it was lunchtime, so I decided to look for a hospital cafeteria to have lunch at.

I got off the freeway.

And that was when I saw the matzo ball sign at New York's best deli, next to a gas station across the road from Kaiser in San Rafael. Immediately I felt better.

Even though the soup was pretty lame. And it only came with one matzo ball. And it didn't come with any bread, or bagels. And, well, anyway it just generally wasn't to die for.

The little restaurant reviewer felt very bad /One matzo ball was all she had /and in her dreams she hears that call: You gets neither bread nor bagel, nor butter, with one ... matzo ... ball. SFBG

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L.E. Leone's new book is Big Bend *(Sparkle Street Books), a collection of short fiction.*

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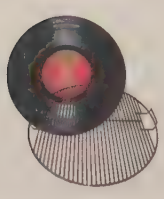

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film

What's love got to do with it? Ask the characters in *Humpday* (Mark Duplass and Joshua Leonard) or *(500) Days of Summer* (Joseph Gordon-Levitt — whose t-shirt sure strikes a particularly twee chord, don't it? — and Zooey Deschanel).

PHOTO COURTESY OF MAGNOLIA PICTURES

Mumblecorenography

Humpday's hot dude-on-dude inaction

By Dennis Harvey
a&eletters@sfbg.com

Nervous or slightly guilty laughter is a typical soundtrack to any fear that dare not say its name. It's not reading too deep to call the recent bromantic comedy explosion one conspicuous way in which Straight Male America is covertly coming to squirmy terms with a brave new gay = OK world.

I Love You Man, *Superbad* (2007), *Now Pronounce You Chuck and Larry* (2007), and so on provide sugar-coated therapy, allowing a youngish straight male audience to titter at the faux-mosexuality of Peter Pans with growing pains. Best-friendliness that resembles something else is milked for both "ewwww!" yuks and a certain redemptive sweetness. Offscreen, your girlfriend might laugh at skittish you for reacting with that retro "I am so not gay!" recoil to anything that looks or feels gay; so would the gay friends it's now kinda cool for you to have. But onscreen, it's fine to both laugh and identify with doofuses doing just that. Is this progress? Eh, more or less.

Lynn Shelton's *Humpday* takes the logical next one-step-forward, half-step-back for anxious brethren. Unlike her Slamdance award-winning debut feature *We Go Way Back* (2006), whose arty, autobiographical memory drama recalled formative feminist cinema, *Humpday* operates within a contemporary dude idiom: mumblecore, complete with improvised dialogue and genre staple Mark Duplass (2005's *The Puffy Chair*) in a principal role. It's better crafted than most mumblecore movies. But what isn't?

Seattleites Ben (Duplass) and Anna (Alycia Delmore) are drifting toward conventional adulthood while remaining vaguely "alternative," liberal arts types. Enter Ben's old bud Andrew (Joshua Leonard, finger donor in 1999's *The Blair Witch Project*), pit-stopped between backpacker adventures. To Ben, this hairy hippie is the thrilling, chilling reminder of freedoms left behind. Of course he's great at parties and an inspiration to worried college seniors everywhere. But do you really want that on your couch for more than a weekend?

Anna might have doubts about that. (*Humpday*'s secret strength is its deft probing the boundary-testing not between men, but within a credible marriage.) Ben, however, grows giddy under the influence of wine, reefer, cello rock, and Andrew at a communal house party the latter's gotten them invited to. Excited to be the center of attention for people two-thirds their age, the two dudes have a brainstorm, vowing they'll make their own "two straight dudes, straight ballin'" video as an "art project" for an amateur sex film festival. Having double-dared, even next-day sobriety won't let them back down.

It's impossible to address *Humpday*'s failure of nerve — it is, ultimately, another "raunchy" movie for the faint-hearted — without spoiling the tepid punchline of a hitherto amiable, pleasingly performed albeit one-joke, movie. Suffice it to say, though, it reflects the zeitgeist precisely in recoiling where it does. Millennia of territory-marking manhood still instinctively bridles, however quietly, at actual dude-on-dude snuggling. That a target audience is willing to go this far at present is cheering. That the characters and filmmakers inevitably wind up paralyzed by nervous giggles is proof just how not-over-the-hump yet we remain when it comes to real comfort with guys doing, er ... stuff. SFBG

HUMPDAY opens Fri/17 in San Francisco.

UNHAPPILY EVER AFTER: *(500) DAYS OF SUMMER*'S SEASONAL AFFECTIVE DISORDER

There's a warning at the tender, bruised heart of *(500) Days of Summer*, kind of like an alarm on a clock-radio set to MOPEROCK-FM, going off somewhere in another room. Probably a room with the blinds closed, the nightstand littered with empties and Hostess wrappers, and a tender, bruised-hearted young man curled up in bed with three days of depression stubble growing on his face.

The alarm has been set for our protagonist, the above-described ill-shaven swain, but also, no doubt, for a goodly number of delusional souls in the darkened movie theater, sitting in blissful proximity to their imaginary soulmate the next seat over. Setting a terrible example for them is Tom (Joseph Gordon-Levitt), a student of architecture turned architect of sappy greeting card messages, who opts to press snooze and remain in the dream world of "I'm the guy who can make this lovely girl believe in love."

The agnostic in question is a luminous, whimsical creature named Summer (Zooey Deschanel), who's sharp enough to flirtatiously refer to Tom as "Young Werther" but soft enough, especially around a pair of oceanic blue eyes, to seem capable of reshaping into a true believer. Her semi-mysterious actions throughout *(500) Days* raise the following question, though: is a mutual affinity for Morrissey and Magritte sufficient predetermining evidence of what is and is not meant to be? Over the course of an impressionistic film that flips back and forth and back again through the title's 500 days, mimicking the darting, perilous maneuvers of ungovernable memory, first-time feature director Marc Webb and screenwriters Scott Neustadter and Michael H. Weber answer this and related questions in a circuitous fashion, while gently querying our tendency to edit and manufacture perceptions.

File under romantic comedy, for lack of a category for charming interventions on behalf of dreamy-eyed victims of willful self-delusion and pop culture. There's certainly plenty to laugh at here, such as a postcoital scene involving a choreographed jazz-dance routine through downtown L.A., set to Hall and Oates' "You Make My Dreams Come True." But other, swoonier songs and scenes produce a more poignant effect, and Gordon-Levitt's dead-on depiction of his character's romantic travails perfectly evokes the sensation of an enduring, unwise crush, the longing like a weight on one's heart, and the intractable, bittersweet memories that, no doubt, have kept many a viewer awake at night. **(Lynn Rapoport)**

(500) DAYS OF SUMMER opens Fri/17 in San Francisco.

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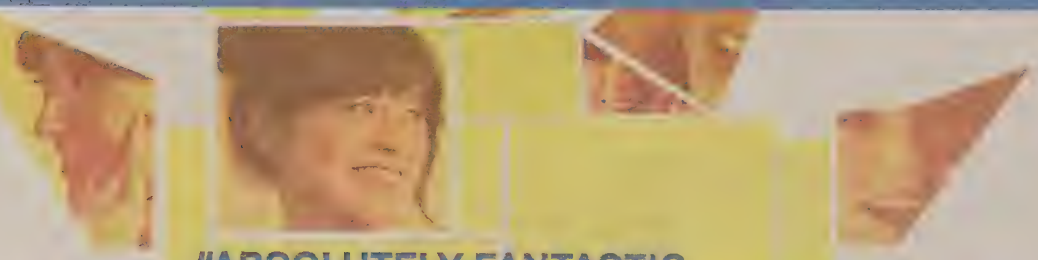

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Graphic Sexual Horror

REVIEW The prurient pleasure piece *Graphic Sexual Horror* cannot be accused of failing to live up to its title. In fact, it's safe to say that discussion or protestations (and anyone who's not catatonic is bound to have something to say) that follow this solid porn-ocumentary will be related to the rather contentious content. This fair-minded glimpse into the pain-glorious performances and behind-the-scenes procedures of the now defunct hardest of the hardcore bondage Web sites is simultaneously titillating and reflective, admiring and critical.

Insex.com founder Brent Scott, in explaining the academic ostracism at Carnegie Mellon that led to his new career as a high priest of porn, says this: "If they don't let me teach their kids, I'll corrupt them," which seems an apt encapsulation of his renegade artistic arrogance. This account is assuredly enriched by his candidness and self-criticism. He praises, sometimes adores, his female models and expresses sincere regret when his neglect leads to a malfunctioning water tank that could have inflicted injury. At the same time, however, he is chauvinistically demanding and insensitive to his model's vulnerabilities. Essentially, he represents the ambivalence of extreme bondage — the murky convergence of liberated consensual sex and exploitation.

Clips of artistically presented live feed performances featuring such intrigues as blue-purple strangulated breasts and hot pepper being applied to genitalia, are intercut with interviews to give a sense of the models' experiences. For bondage enthusiasts and the morbidly curious, there are visuals to gawk or gasp at throughout, but the tone becomes more conflicted as the film addresses the dilemmas of Insex models, as illustrated by the young woman who whimpers incredulously as her face is slapped. Face-slapping was her one hard limit (defined as activity forbidden by a model), but she struggles to play along because of the shame and lost fortunes a refusal begets. **(Kevin Langson)**

GRAPHIC SEXUAL HORROR Thurs/16–Fri/17, Yerba Buena Center for the Arts

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Burma VJ History repeats itself in Anders Østergaard's riveting documentary, *Burma VJ*. Mirroring a strike in 1988 in which the Burmese military junta mowed down 3,000 peaceful demonstrators, the 2007 protests exposed in this harrowing documentary are a searing indictment of totalitarianism and resonate especially with the current conflict in Iran. The discord began in Burma over doubled fuel prices and escalated from minor scuffles in the marketplace to bloodshed in the streets. Østergaard uncovers the clandestine video journalists belonging to the Democratic Voice of Burma who risk their lives to record the flagrant violation of civil liberties and smuggle the footage out of the country. Wielding their cameras as weapons of social justice, the Burma VJs combat propaganda with the power of technology and truth on their side. In the end, this exhilarating and inspiring film does not dwell on defeat, but rather champions an underground movement of resistance and resilience. (1:24) *Lumiere, Shattuck.* (Swanbeck)

Dead Snow Nazi zombies. Wait, it gets even better: Nazi zombies *in Norway*. You could stay home and watch *Dead Snow* On Demand — but then you'd only be experiencing this must-see undead entry in inferior dubbed form. Having watched both versions, I highly recommend you head to the Roxie and read some subtitles. It's supposed to be a fun weekend of fjord-side frolicking for a group of med students; little do they know (until a mysterious hiker, whose name might as well be Lars Exposition, clues them in) that World War II horrors transpired — and are, ahem, about to transpire again — in the seemingly peaceful forest that surrounds them on all sides. While the characters are all fairly forgettable slasher-movie types (the slutty girl, the stuffy guy, the "movie nerd"), *Dead Snow* boasts zippy pacing, gallows humor, sly references to other films, and gushing gore, all of which suggest director and co-writer Tommy Wirkola is a diehard fan of the genre himself. True, it's not the most innovative zombie movie ever made, but it's as solidly tasteless as a heap of steaming, delicious brains outta be. (1:31) *Roxie.* (Eddy)

(500) Days of Summer See "Unhappily Ever After." (1:36)

Harry Potter and the Half-Blood Prince After five films sniping from the shadows, the forces of good and evil in Harry Potter's world are gearing up for a showdown. Like 2007's *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* is suffused with a waxing unease. He-who-shall-not-have-nostrils grows stronger, his agents moving with sinister purpose (Helena Bonham Carter returns as a satisfyingly manic Bellatrix Lestrange). Meanwhile, at Hogwarts, the twin terrors of adolescent lust and jealousy are unleashed. Snogging abounds. Returning director David Yates superintends these competing tensions carefully, demonstrating an assured pacing that other Potter films have sorely lacked. Jim Broadbent is masterful as patrician Potions teacher Horace Slughorn, his soft eyes and old-Etonian fuddy-duddyness belying the emotions that roil within. With its somber tone, down ending, and high quality, *Half-Blood Prince* gives speculative fiction's second most important Christ figure his very own *Empire Strikes Back* (1980). (2:33) *Grand Lake.* (Richardson)

Humpday See "Mumblecorenography." (1:35) *Embarcadero, Shattuck.*

Jerichow An elegant riff on James M. Cain's 1934 crime novel *The Postman Always Rings Twice* — and its cinematic offspring — *Jerichow* underlines its inspiration's Depression-period privation with a dry-eyed lyricism, tying it firmly to a contemporary European context and its natives' and immigrants' scrapping over goods and resources. A stoic, vaguely crooked ex-soldier, back from Afghanistan, Thomas (Benno Furmann) finds himself back in Jerichow, an intersection of a town in northeastern Germany, on the occasion of her mother's funeral. Passing through these crossroads, he encounters Ali (Hilmi Sozer), a Turkish transplant who has built his fortune in grubby little snack bars and drinks too much — he has a pretty wife-slash-employee Laura (Nina Hoss) that he fears he can't control. Thomas becomes entangled in Ali's small-time attempts at Big Brother surveillance and his paranoia over his business and his spouse: his inevitable crash into Laura is, director-writer Christian Petzold infers, as much a product of a DNA-deep chemistry between onetime criminals as it is of the soldier's cocked-trigger sexual drive. And despite the heat of Thomas and Laura's trysts, and the coolly observed, visually banal pleasures of the modern-day, drive-through German backdrop — a beautifully subtle minuet of water and woods and paved-over flat surfaces — Petzold is as fascinated by the controlled dance between Thomas and Ali: the native son patiently surveys the familiar landscape and looks for an exit strategy and the outsider immigrant peers in and wonders why he will never be accepted. (1:29) *Lumiere, Shattuck.* (Chun)

Séraphine A French holiday for German art patron Wilhelm Uhde (Ulrich Takur) gets much more interesting when he discovers the hobby of his rented villa's brusque peasant housekeeper. While orphaned, slightly simple Séraphine Louis (Yolande Moreau, no relation to Jeanne) resembles the most woebegone Dickensian charlady, in private she paints remarkable representations of nature — hyper-real and intense like Van Gogh's — using as humble found materials victual blood, field clay, stray planks, and stolen turpentine. No one has noticed her art, and if they had would no doubt dismiss it as more daftness from a woman who talks to trees and seems to be on intimate terms with the Virgin Mary. But Uhde sees in her a "naïve" genius not far from those of others he's championed like Rousseau, Picasso, and Braque. Unfortunately, World War I and later events make him an inconstant benefactor, and even the tiny success she experiences is more than unworldly Séraphine has the practical or psychological tools to handle. Martin Provost's engrossing, superbly acted film has the gorgeous al fresco imagery (and loose relationship to historical fact) of escapist French costume fare. Yet in its rigorously restrained way it goes straight to the heart of mental illness and tragedy. A multiple César winner at home, it's easily one of the best recent films to reach these shores, too. (2:01) *Clay, Smith Rafael.* (Harvey)

Soul Power Above all, *Soul Power* is a time capsule — there's no real reason why this documentary about the 1974 soul music festival in Kinshasa, Zaire couldn't have been released 30 years ago. It's all archival footage, with no talking heads of voiceover to "set the record straight." And that's not a bad thing. The success of *Soul Power* rests on the performances: James Brown, B.B. King, and Celia Cruz, among

CONTINUES ON PAGE 55 »

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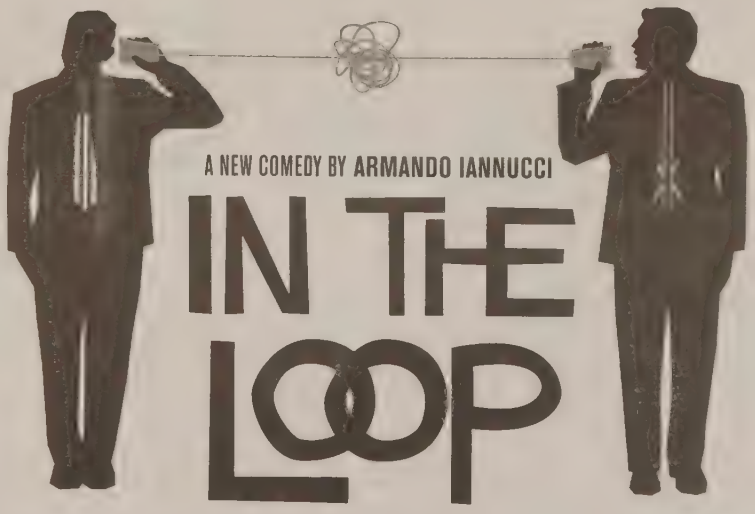

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OPENING

CONT››

others. The recordings are surprisingly clear, with an intimate feel that not all rockumentaries can manage. But while the quality is outstanding, the quantity leaves something to be desired. We only see about one song per artist — and not all artists are represented. Time constraints are understandable, but some aspects of the soul festival are noticeably absent. Where, for example, are the local African artists, who were invited to play alongside the American greats? Nitpicks aside, however, *Soul Power* remains a fascinating and funky record of a different era with a different sound. (1:33) *Century 9.* (Peitzman)

The Window Doubling as the eyes of a young child, an old-fashioned camera sputters to life and resurrects an age-old memory from an ailing man's past in Carlos Sorin's wistful and lyrical *The Window*. While the film conjures up *Citizen Kane* (1941) with its use of nostalgia to frame the story, it remains firmly rooted in the present, capturing the last day of 80-year old Don Antonio's life. The film may not earn points in subtlety with the clanging of clocks ticking away the fleeting hours, but it realistically coveys the banality and claustrophobia of being cooped up. In the end, Sorin succeeds at painting a stirring portrait of an old man (Antonio Larreta) struggling to retain his dignity while awaiting a visit from his estranged son. As the camera winds down and the kino-eye that unearthed the precious memory flickers to black, you realize that Sorin's brilliance lies in portraying not only the striking Patagonian landscape, but also manifesting landscapes of the mind. (1:20) *Sundance Kabuki.* (Swanbeck)

ONGOING

Away We Go Sam Mendes' latest film presents a somewhat happier tale of domesticity than 1999's *American Beauty* or last year's *Revolutionary Road*, if "tale of domesticity" is a fair description for a road movie in which the stated goal is a home. In *Away We Go* — from a screenplay by Dave Eggers and Vendela Vida — 30-something couple Verona (Maya Rudolph) and Burt (John Krasinski) find themselves unexpectedly ditched during Verona's second trimester by the only set of theoretically adoring grandparents available, Burt's flakily self-absorbed parents (Catherine O'Hara and Jeff Daniels). Thus unsettled, the two set off in search of a place to provide their child with an "epic," "Huck Finn-y" childhood, as Burt wistfully envisions it. So away they go to visit friends in Phoenix, a sister in Tucson, a cousin in Madison, Wis., and so on — each stopover offering interludes with the film's excellent ensemble cast and presenting Verona and Burt with various slices of parenting life to digest or spit out. We don't see much of these places; *Away We Go* is, until the end, only vaguely concerned with geography, focusing its lens on private scenes even in public places. During calmer, more sober moments, you may find yourself idly pondering your investment in the drama and domestic arrangements of this financially solvent, utterly in love, ideally suited pair. But the dialogue is clever enough, the protagonists engaging enough to patchily override such cynical thoughts. (1:38) *California, SF Center.* (Rapoport)

Blood: The Last Vampire In *Blood: The Last Vampire*, Onigen (Koyuki), the world's most powerful bloodsucker, stares down at Saya (Gianna Jun), the film's half-human/half-vampire heroine as if to say, "Silly girl, katanas aren't for kids." Though Saya may look like your average, angst-ridden teenager, she's actually a 400-year old demon hunter. Transferring to an American military base in Tokyo where she senses evil's a-brewin', Saya befriends Alice (Allison Miller), a general's daughter, while she searches for Onigen who murdered her father. Ultimately, the paper-thin plot, cartoonish CGI, and mediocre dialogue drag this film down. Vampire lore has an interesting history of exploring traditionally taboo subjects, and die-hard anime and manga fans may insist that *Blood* is a veiled indictment of American imperialism in post-World War II Japan or a commentary on traditional Asian and gender roles, with Saya, a modern warrior, fighting Onigen, a throwback to feudal females in her full-on geisha garb. But don't be deluded. The filmmakers only substitute one stereotype for another, that of the fetishized schoolgirl beneath the glossy samurai façade. (1:24) *1000 Van Ness, Shattuck.* (Swanbeck)

Brüno Oscar-nominated for best screenplay, *Borat* (2006) was a brilliantly on-target skewering of how America perceive foreigners — and an instant comedy classic. Star Sacha Baron Cohen's talent for immersing himself in his character (clueless, Jew-fearing, Pamela Anderson-obsessed Kazakhstani journalist) enabled him to dupe both regular (etiquette experts, rodeo attendees) and famous folk (including politicians), leading to squirm-inducing situations and unmitigated hilarity. In real life, Cohen is British, Jewish, and straight; the last fact is only important because in *Brüno*, he plays a flamboyant, sterotype-embodying gay Austrian who comes to America determined to achieve "Bradolf Pittler"-style fame and fortune. *Borat* fans will find Cohen's *Brüno* tactics familiar; he fools marks as varied as Middle Eastern religious leaders, Ron Paul, Paula Abdul, swingers, and stage moms. Once again, he proves exceptionally skilled at ratcheting up the oh-no-he-*didn't* tension. He's also raunchy as ever, as when a pantomimed blow job reaches ridiculously graphic heights. But for every *Brüno* joke that hits, there are multiple that miss. The film pokes fun at celebrity first and homophobia second (related: will mocking rednecks ever get old?), but Cohen's schtick has lost a certain element of surprise. In other words, don't look for an Oscar nom this time around. But do expect to laugh — and be utterly mortified — more than once. (1:33) *Empire, 1000 Van Ness, Sundance Kabuki.* (Eddy)

Chéri Two dramatic types in Stephen Frears's fin de siècle-set *Chéri*, based on two Colette novels, may seem familiar to present-day pop culture enthusiasts: (a) the cougar and (b) the manchild. The film takes place in the belle epoque world of Paris and its fashionable satellites — or rather, in a demimonde of high-stakes courtesans whose résumés are stocked with royal blood and whose rents are paid via wise investments of their past clients' former fortunes. Seeking to gracefully end a storied career, our heroine, Léa (Michelle Pfeiffer), takes a lover several decades her junior (Rupert Friend), the titularly nicknamed, snarkily charming, ennui-beset son of a former colleague (Kathy Bates), and finds herself continuing to face the question of graceful endings. The film is partly an elaborately wrought excuse to set Pfeiffer amid a series of early-Monet floral arrangements and sumptuously furnished rooms and to drape her in a ravishing succession of the period's elegant finery, which she wears very well. As for Chéri, he wears his man-childishness as well as can be expected, though the blankness of slate that Léa observes early on never gets filled in by much. The film intentionally leaves him in this unfinished state, but it makes it hard to sympathize deeply. Are we supposed to? The particular, seemingly irresolvable problems of their affair, and Léa's related but separate dilemma over how to lead her life, are absorbing enough, but *Chéri* is aiming in tone for somewhere between solicitousness and moderately arch remove, a difficult terrain in which to keep one's footing. (1:32) *Albany, Embarcadero, Piedmont.* (Rapoport)

The Country Teacher "If we don't understand nature, we cannot understand ourselves," lectures Peter, a bookish grammar school science teacher to his towheaded charges towards the beginning of Bohdan Slamá's *The Country Teacher*. Grappling with his inner nature — more specifically his homosexuality — is what's eating Peter (played to disheveled perfection by Pavel Liska), a slightly doughy thirty something who has fled a prestigious prep school position, a domineering mother, and a failed marriage proposal in Prague for the monastic penance and simpler pleasures offered by life in the Czech countryside. Peter quickly befriends Marie (Zuzana Bydzovská), an older widow-farmer who seeks succor from her hardknock life in her ambiguously affectionate friendship with Peter. This celibate pastoral is rudely interrupted when Peter's old boyfriend crashes through town, awakening the "Professor's" long simmering desire for Marie's 17 year old screaming twink of a son. While we can see the inevitable train-wreck coming from miles off, Bydzovska's performance in the film's final act counterbalances Slama's penchant for heavy-handed symbolism. Over the course of five shots, we see Marie pass from rage to deep hurt to forgiveness and confusion over that forgiveness. Bydzovska, whose chiseled features bear an uncanny resemblance to Andrew Wyeth's muse Helga Testorf, has a face you could watch for hours. Slama's hand-held camera has a knack for picking up the beer-drenched drugery and claustrohpobia of country living, but seeing Bydzovsak bring Marie's struggle for self-understanding — and for some semblance of happiness — to life in such a beautifully understated way makes this closeted city mouse drama more than the sum of its parts. (1:53) *Opera Plaza.* (Sussman)

Departures (2:11) *Opera Plaza, Shattuck.*

Downloading Nancy (1:42) *Presidio.*

Food, Inc. Providing a broader survey of topics already covered in prior documentaries like 2004's *Super Size Me* and 2007's *King Corn*, Robert Kenner's feature taps the expertise of authors Eric Schlosser *(Fast Food Nation)*, Michael Pollan *(The Omnivore's Dilemma)*, and others to explore how agribusiness' trend toward "faster, fatter, bigger, cheaper" is bad news for your health, and that of the planet. Corporations have monopolized factory farming, slaughterhouses, and processing plants — and made themselves largely immune from regulatory agencies while creating more risks of food poisoning and diabetes through the use of food engineering, antibiotics, pesticides, and even ammonia. Lobbyists, in-pocket legislators (Clarence Thomas is just one of the many policy-setters still loyal to their behemoth ex-employer Monsanto), immigrant worker exploitation, grotesque livestock conditions, and much more figure among the appetite-suppressing news spread here. This informative, entertaining documentary with slick graphics ends on an upbeat note, stressing that your own consumer choices remain the most powerful tool for changing this juggernaut of bad culinary capitalism. (1:34) *Embarcadero.* (Harvey)

The Girl from Monaco French films have a reputation for being terribly sexy, because, well, they often are. *The Girl From Monaco* should be a steamy treat: it has an exotic locale, a striking *femme fatale*, and — hello — subtitles. But the elements of this romantic dramedy never quite come together. The end result's not bad, but it *is* lacking. Veteran French actor Fabrice Luchini stars as Bertrand Beauvois, a successful lawyer taking on a high-profile murder case. Enter local weather girl Audrey (Louise Bourgoin), who seduces Bertrand into her fast-paced lifestyle. The premise is intriguing and *The Girl From Monaco* certainly has its moments, so where does it go wrong? The film's biggest problem is its inconsistent tone, which wavers from light comedy to surprisingly dark drama en route to an unconvincing conclusion. The movie doesn't know what it wants to be and the plot suffers for it. Sexy French romance? Well, one out of three ain't bad. (1:35) *Bridge, Shattuck.* (Peitzman)

The Hangover (1:45) *Empire, Grand Lake, Oaks, 1000 Van Ness, Sundance Kabuki.*

The Hurt Locker When the leader of a close-knit U.S. Army Explosive Ordnance Disposal squad is killed in action, his subordinates have barely recovered from the shock when they're introduced to his replacement. In contrast to his predecessor, Sgt. James (Jeremy Renner) is no standard-procedure-following team player, but a cocky adrenaline junkie who puts himself and others at risk making gonzo gut-instinct decisions in the face of live bombs and insurgent gunfire. This is particularly galling to next-in-command Sanborn (Anthony Mackie). An apolitical war-in-Iraq movie that's won considerable praise for accuracy so far from vets (scenarist Mark Boal was "embedded" with an EOD unit there for several 2004 weeks), Kathryn Bigelow's film is arguably you-are-there purist to a fault. While we eventually get to know in the principals, *The Hurt Locker* is so dominated by its seven lengthy squad-mission setpieces that there's almost no time or attention left for building character development or a narrative arc. The result is often viscerally intense, yet less impactful than it would have been if we were more emotionally invested. Assured as her technique remains, don't expect familiar stylistic dazzle from action cult figure Bigelow (1987's *Near Dark*, 1989's *Blue Steel*, 1991's *Point Break*) — this vidcam-era war movie very much hews to the favored current genre approach of pseudo-documentary grainy handheld shaky-cam imagery. (2:11) *California, Embarcadero, Piedmont, Sundance Kabuki.* (Harvey)

I Love You, Beth Cooper (1:42) *1000 Van Ness, SF Center.*

Ice Age: Dawn of the Dinosaurs (1:34) *Grand Lake, 1000 Van Ness, Sundance Kabuki.*

Julia Swaying to and fro in drunken ecstasy, Tilda Swinton's alcoholic Julia performs a hypnotic dance of destruction from the moment she careens into frame. After aimless one-night stands, fruitless AA meetings, and crushing unemployment, Julia ultimately agrees to help her unstable neighbor, Elena (Kate del Castillo), snatch her son Tom (Aidan Gould) from his wealthy grandfather for a hefty ransom. Director Erick Zonca pays homage to John Cassavetes' *Gloria* (1980) in this tale of

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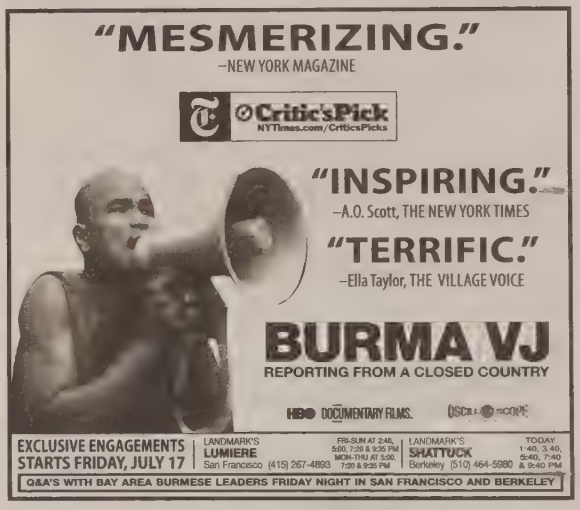

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kidnapping gone awry that sees Julia strike up a symbiotic companionship with her young captive. However, suddenly the tables turn in Mexico when extorters capture Tom, sending Julia scrambling to his rescue. In this candid tour de force, Swinton's chameleonic qualities are uncanny, and her wide, alabaster face makes for an incredible canvas to run the emotional gamut from Machiavellian to maternal. Behold Julia, goddess of destruction, who unwittingly pulls off the biggest con of her life — convincing the thieves that she's Tom's mother — which comes as a surprise to no one more than herself. (2:22) *Sundance Kabuki.* (Swanbeck)

Moon (1:37) *SF Center, Shattuck.*
My Sister's Keeper (1:46) *SF Center.*
The Proposal (1:48) *Oaks, 1000 Van Ness.*
Public Enemies (2:28) *California, 1000 Van Ness, Piedmont, SF Center, Sundance Kabuki.*
Revanche (2:01) *Opera Plaza.*
Sex Positive Richard Berkowitz ought to be lionized as an early crusader in the fight against AIDS. Instead he is not only largely forgotten now, his efforts earned him hostility and a kind of blacklisting within the gay community during the U.S. epidemic's destructive apex in the 1980s. Blessed with a still-living, charismatic subject, Daryl Wein's documentary puzzles out that injustice. A campus radical turned S&M daddy-for-hire, he found a new outlet for highly vocal activism when the disease first began taking a significant toll in the hitherto carefree, wide-open New York City gay scene. He and the late Michael Callen cowrote a first-ever "safer sex" guide. But with HIV transmission routes/risks still a matter of conjecture, Berkowitz's own community excoriated that concept — not to mention his pleas to rein in multiple-partner promiscuity until more medical facts were known — as reactionary. He was decried as a lowly hustler perversely bent on shaming gays back into the chastity closet, a bizarre charge reflecting the besieged community's off-chart levels of terror and denial at the time. Most of his ideas later proved wise, but by then Berkowitz had retreated into obscurity and substance abuse, his budding journalism career nipped by still-skittish gay media outlets. Still young-ish, devoid of self-pity, he's an interviewee with considerable flinty charm, while the movie efficiently assembles archival materials to illustrate his rocky backstory. (1:15) *Roxie.* (Harvey)
Star Trek (2:07) *Oaks.*
The Taking of Pelham 123 (1:44) *SF Center.*
Tetro (2:07) *Opera Plaza, Shattuck, Smith Rafael.*
Transformers: Revenge of the Fallen (2:24) *1000 Van Ness, Sundance Kabuki.*
Unmistaken Child (1:42) *Smith Rafael.*
Up (1:36) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*
Whatever Works (1:32) *Albany, Empire, Lumiere, 1000 Van Ness.*
Year One (1:37) *1000 Van Ness.*

REP PICKS

Graphic Sexual Horror See pick box. (1:24) *Yerba Buena Center for the Arts.*
"Midnights for Maniacs: The Cold War in July" It wasn't widely remarked on at the time, but the combination of Reagan-era neocon zeal and the *Rambo* movies' popularity stirred a brief outburst of Hollywood "Red Menace" exploitation every bit as exaggerated and ridiculous as the one before. You know, the one when McCarthy, Sputnik, Cubam and whatnot provided the entertainment industry with about 15 years of sporadic onscreen hysteria. Fri/17 the Castro (surely there's something behind THAT venue choice) offers a riot of retro reactionary thrills via Midnites for Maniacs' triple-red-alert bill. First up is the relatively innocuous *WarGames* (1983), in which a young Matthew Broderick — his shoulder anxiously looked over by big-haired Ally Sheedy — flashes the required nerd computer skills to jokily create, then oops-sorry thwart, global nuclear war. The frothing really starts with *Red Dawn*, starring bedroom pinups Patrick Swayze, C. Thomas Howell and Charlie Sheen — plus equally expiration-dated dream girls Lea Thompson and Jennifer Gray — as smalltown 'murricans who train their sights on prey other than venison when genuine godless Russkies come oppressing and a-pillaging. This NRA fever dream seemed an outrageous flashback even in 1984, yet incredibly — testifying to Hollywood's current faith in nothing being too crappy or stale to recycle — it's scheduled for a remake next year. Finally, there's Chuck Norris' finest (or at least most ass-whuppingly patriotic) big-screen moment, 1985's *Invasion U.S.A.* Commie terrorists hit Florida, inducing anarchy to overthrow Old Glory; Chuck hits back, hard. If you've ever wanted to see a version of *Vein That Pops on Your Gigantic, Torn-T-Shirt-Exposed Biceps When Squeezing Machine Gun Trigger: The Movie* not starring Sylvester Stallone, here ya go. Director Joseph Zito had previously perpetrated cinema's biggest lie, *Friday the 13th: The Final Chapter* (1984); this was mere lunacy by comparison. Just one quibble: where oh where is the ultimate 80s take-that-Soviet-scum movie, *Rocky IV* (1985), in which not even robo-roid-raging, master-racing Dolph Lungren can beat the Italian Stallion's morally superior mitts? Now *that's* disinfotainment. *Castro.* (Harvey) SFBG

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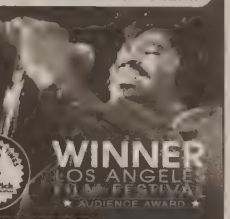
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Schedules are for Wed/15–Tues/21 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $7. "Mission Creek Film/Video Festival:" Jack Curtis Dubrowsky Ensemble performs live music to experimental films, Fri, 7; **From Coalinga to Osaka: Faxed Head Live in Japan 1995**, Sat, 5; **Faust: Nobody Knows if it Ever Happened** with Krautrock performance shorts, Sat, 7; •**Invasion of the Thunderbolt Pagoda** and **Paradise Now: The Living Theater in Amerika** Sun, 7.

"BICYCLE FILM FESTIVAL" Various venues, www.bicyclefilmfestival.com. Free-$25. Event features screenings, live music, art exhibits, dance parties, a block party, and more. Wed-Sun.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. $13. "Midnight Mass:" **Heathers** (Lehmann, 1988), Sat, midnight.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CAFÉ ROYALE 800 Post, SF; www.ham-o-rama.com. Free. "Incredibly Strange Picture Show:" **Sid and Nancy** (Cox, 1986), Wed, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5-10. **Monsters vs. Aliens** (Letterman and Vernon, 2009), Wed, 2:30, 4:45, 7, 9. **My Bloody Valentine** (Lussier, 2009), Thurs, 7, 9. "Midnights for Maniacs: The Cold War in July:" •**War Games** (Badham, 1983), Fri, 7:15, **Red Dawn** (Milius, 1984), Fri, 9:45, and **Invasion USA** (Zito, 1985), Fri, 11:59. **Star Trek** (Abrams, 2009), Sat-Sun, 1, 3:30, 6, 8:30. "Sparkle Patty Sparkle!:" **The Miracle Worker** (Penn, 1962), Mon, noon; **Valley of the Dolls** (Robson, 1967), Mon, 8. With Patty Duke in person at *Valley of the Dolls*; for tickets ($30) call (415) 863-0611 or visit www.ticketweb.com. **Drag Me to Hell** (Raimi, 2009), Tues, 7, 9.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Unmistaken Child** (Baratz, 2008), call for dates and times. **Tetro** (Coppola, 2009), call for dates and times. **Seraphine** (Provost, 2008), July 17-23, call for times.

COLE HALL UCSF, 513 Parnassus, SF; (415) 476-6932, www.campuslifeservices.ucsf.edu/artsevents. $2.50-4. "Cole Hall Cinema:" **Hotel for Dogs** (Freudenthal, 2009), Fri, 5:45, 7:45.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. "Cinema Arts Series:" "Reflections: Material and Metaphor:" "Seeing the City," Sat, noon, 2, 4.

"FILM NIGHT IN THE PARK" This week: Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. $3-6. **Blade Runner** (Scott, 1982), Fri, 8; **Back to the Future** (Zemeckis, 1985), Sat, midnight.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **King Corn** (Woolf, 2007), Wed, 7:30.

"INTERNATIONAL BLACK WOMEN'S FILM FESTIVAL" Various venues; http://festival.ibwff2009.com. Free-$12. Event features short films, features, and performances. Fri-Sun.

NEW VALENCIA HALL 625 Larkin, Ste 202, SF; (415) 864-1278. $3-5. **Thirst,** Sun, 1.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Into the Vortex: Female Voice in Film:" **Letter from an Unknown Woman** (Ophuls, 1948), Wed, 7; **The Locket** (Brahm, 1946), Fri, 7; **A Letter to Three Wives** (Mankiewicz, 1949), Fri, 8:45; **All About Eve** (Mankiewicz, 1950), Sun, 5. "In the Realm of Oshima:" **100 Years of Japanese Cinema** (1994), Thurs, 6:30; **Double Suicide: Japanese Summer** (1967), Sat, 6:30; **Gohatto** (2000), Sat, 8:30. "A Theater Near You:" **Léon Morin, Priest** (Melville, 1961), Sun, 7:30. "Eccentric Cinema: Overlooked Oddities and Ecstacies, 1963-82:" **A Boy and His Dog** (Jones, 1975), Thurs, 8:45.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Goodbye Solo** (Bahrani, 2009), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **Anvil: The Story of Anvil** (Gervasi, 2008), Fri-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). **Outrage** (Dick, 2009), Mon-Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Sex Positive** (Wein, 2009), Wed-Thurs, 5:20, 7, 8:40. "Laborfest . . . 2009," Wed-Thurs. Check www.laborfest.net for schedule. **Dead Snow** (Wirkola, 2008), July 17-23, call for times.

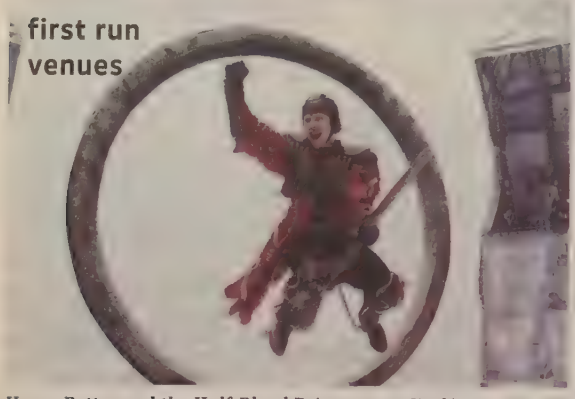
STONESTOWN GALLERIA Center Court, 3251 20th Ave, SF; www.stonestowngalleria.com. Free. "Family Movie Night:" **Wall-E** (Stanton, 2008), Tues, 7.

"TEMESCAL STREET CINEMA" Telegraph at 49th St, Oakl; www.temescaldistrict.org. Free. "Migrations: A Series of Shorts," Thurs, 8. With live music and free popcorn.

21 GRAND 416 25th St, Oakl; (510) 44-GRAND, www.21grand.org. Call for price. "Ninth Annual T-10 Video Festival," videos under ten minutes long, plus a 30-minute feature each night, Thurs-Fri, 8:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $8-10. "Holy Girls and Headless Women: The Films of Lucretia Martel:" **The Headless Woman** (2008), Wed, 7:30. **Graphic Sexual Horror** (Lorentzon and Bell, 2009), Thurs-Fri, 7:30. SFBG

first run venues



Harry Potter and the Half-Blood Prince opens Wed/15.

PHOTO COURTESY OF WARNER BROS. PICTURES

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

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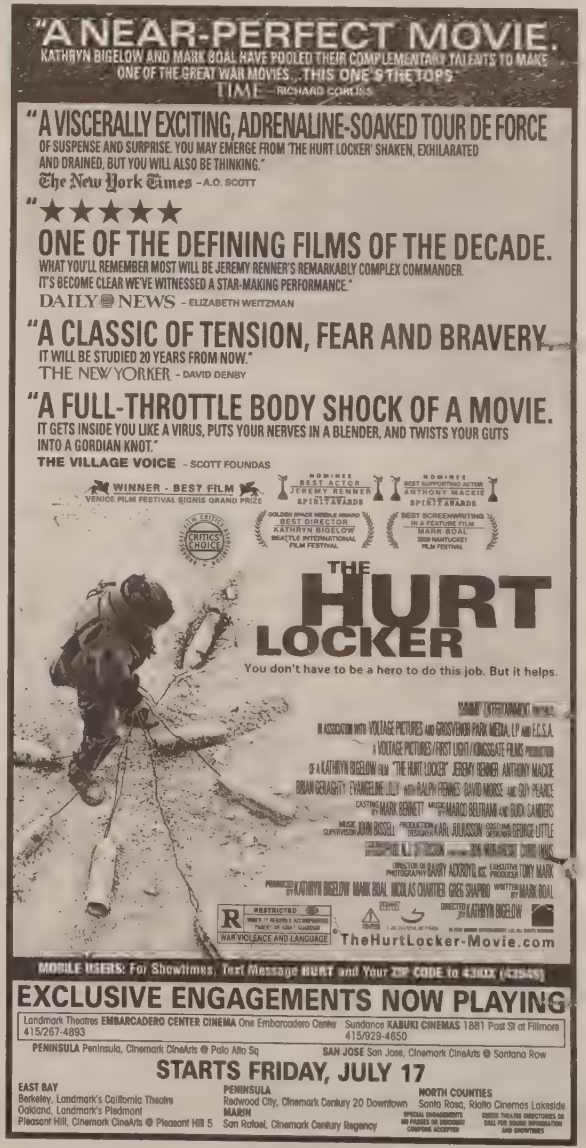

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 426151 The following person is doing business as **SUSHI SHO**, 1645 Solano Ave, Berkeley, CA 94707. Akitoshi Kawata, 5341 Conestoga Way, Richmond, CA 94803. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/20/1983. Signed Akitoshi Kawata. This statement was filed by Patrick OiConnell on June 19, 2009. **#35501. July 1, 8, 15 & 22B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320537-00 The following person is doing business as **NEW N HIP PRODUCTION**, 403 Main Street, apt# 817 San Francisco, CA 94105. Sead Sehovic, 403 Main Street, apt# 817, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/12/09. Signed Sead Sehovic. This statement was filed by Magdalena Zevallos on June 12, 2009. **#38502. June 24, July 1, July 8, July 15th.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320568-00. The following person is doing business as **Franklinis Building Maintenance, Inc.** 362 Hearst Avenue, San Francisco, CA. 94112. Franklinis Building Maintenance, Inc., 362 Hearst Avenue, San Francisco, CA. 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11-15-05. Signed Ciro Franklin Alberto. This statement was filed by Magdalena Zevallos on **#35223 July 1,8,15 & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320638-00 The following person is doing business as **TALA TATTOO**2215-R Market Street #247, San Francisco, CA. 94114. Tala Tatto, 2215-R Market Street #247, San Francisco, CA. 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NOT APPLICABLE. Signed TALA BRANDEIS. This statement was filed by Maribel Jaldon on June 17, 2009. **#35222. June 24, July 1, 8, & 15, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320786-00 The following person is doing business as **Handlin Small Jobs & James T. Jasmin Trading Co.**, 611 Burnett Ave, #223 San Francisco, CA 94109. James T. Jasmin, 611 Burnett Ave #223, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James T. Jasmin. This statement was filed by Lena Lee on June 24, 2009. **#35502. July 1, 8, 15 & 22B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320829-00. The following person is doing business as **Torta Joint** 2466 San Bruno Avenue, San Francisco, CA 94124. GA Martin INC., CA. 1559 Van Dyile Avenue, San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6-25-09. Signed Gerardo Martin. This statement was filed by Magdalena Zevallos on **#35224. July 1,8,15 & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320907-00 The following person is doing business as **El Balazo SFO**1654 Haight Street, San Francisco, CA 94117. El Balazo SFO, INC (CA), 2061 Buena Vista Avenue, Alameda, CA 94501. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Alma Sandoval. This statement was filed by Jeanette Yu on June 29, 2009. **#35229. July 8, 15, 22, & 29, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320910-00 The following person is doing business as **Glow Skin Care Studio** , 2354 Taraval St. San Francisco, CA 94116. Tracy Yi Zhou, 2519 42nd Ave, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/29/09. Signed Tracy Yi Zhou. This statement was filed by Maribel Jaldon on June 28, 2009. **#35501. July 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320915-00 The following person is doing business as **RED VISOR DESIGNS**, 861-B Hayes Street, San Francisco, CA. 94117. Peter Wilbur Gleason, 861-B Hayes Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Gleason. This statement was filed by Maribel Jaldon on March June 30, 2009 **#35227. July 1, 8, 15, & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320997-00 The following person is doing business as **FLOWERHEAD**1670 Jerroid, San Francisco, CA 94124. Taryn Desmond, 3032 55th Avenue, Oakland, CA 94605. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/2/09. Signed Taryn Desmond. This statement was filed by Magdalena Zevallos on July 2, 2009. **#35228. July 8, 15, 22, & 29, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321016-00 The following person is doing business as **26th & Guerrero INC.FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321121-00 The following person is doing business as **MY FAMILYiS CATERING SERVICE** 5 Cameron Way, San Francisco, CA. 94124. Stephanie Hughes, 5 Cameron Way, San Francisco, CA. 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/09/09. Signed Stephanie Hughes. This statement was filed by Lena Lee on July 9, 2009. **#35229. July 15, 22, 29, & August 5, 2009.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: 26TH & Guerrero Market. Located at: 1400 Guerrero St. San Francisco, CA 94110 . The fictitious business name referred to above was filed in the County of San Francisco under File# 2008 0314885 on: 12/05/2003. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Raouf Nasser, 981 Valencia St., San Francisco, CA 94110. This business was conducted by an individual. Signed Raouf Nasser. Dated: July 3, 2009. Jenette Yu, Deputy County Clerk. **July 8, 15, 22 & 29 2009 L#35803**

MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. Plaintiffs vs. HAROLD FOURNIER, CREDIT CONSULT INTERNATIONAL, LLC and MICHAEL BECK and DOES 1-30, Defendants. CASE NO. CGC-08-476921 PROPOSED ORDER FOR PUBLICATION OF SUMMONS ON COMPLAINT AS TO DEFENDANT MICHAEL BECK. (Code Civ. Proc 415.50) Complaint Filed June 30, 2008 Dept 206 Judge Hon. James J. McBride. This Court has read and considered the Amended ex parte Application of Plaintiffs MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. 's ("Plaintiffs") for an Order directing service of the summons on Defendant MICHAEL BECK, by publication, and the evidence presented in support thereof, and it appears to the satisfaction of the Court that Defendant MICHAEL BECK cannot be served with reasonable diligence in any other manner provided in Sections 415.10 through 415.30 of the Code of Civil Procedure, and it also appearing that causes of action exist against the Defendant MICHAEL BECK. THEREFORE, IT IS HEREBY ORDERED that: (1) Service of the summons on complaint in this action be made on Defendant MICHAEL BECK by publication in the San Francisco Bay Guardian, a newspaper of general circulation published in San Francisco, California, which is hereby designated as the newspaper most likely to give actual notice of Defendant MICHAEL BECK, and that said publication be made once a week for four consecutive weeks pursuant to Code of Civil Procedure Sections 415.50 and California Government Code section 6064; and (2) A copy of the summons and complaint and of the order for publication be mailed to Defendant MICHAEL BECK forthwith, in the event his addresses is ascertained before the expiration of the time herein prescribed for publication of summons on complaint. (3) This order does not preclude service upon defendant MICHAEL BECK in any other manner specified in Code of Civil Procedure Sections 415.10 through 415.30, which service supersedes the service by publication. IT IS ORDERED Dated 6/29/09 James J. McBride presiding Judge Judge of the Superior Court. (35504)

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 9, 2009. To Whom It May Concern: The name of the applicant is: Fulton Lounge INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: **821 Divisadero St., San Francisco, CA 94117-1508**. Type of License Applied for: 42- ON-SALE BEER AND WINE ñ PUBLIC PREMISES. Publication date: **July 15, 2009 L#35501.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 9, 2009. To Whom It May Concern: The name of the applicant is: Nihon SF INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: **1779 Folsom St., San Francisco, CA 94103.** Type of License Applied for: 47- ON-SALE GENEREAL EATING PLACE. Publication date: **July 15, 2009 L#35502.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 7, 2009. To Whom It May Concern: The name of the applicant is: Fulton Lounge INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: **1306-08 Fulton St., San Francisco, CA 94117-1416**. Type of License Applied for: 47- ON-SALE GENEREAL EATING PLACE. Publication date: **July 15, 2009 L#35803.**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546038. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar M. Garcia for change of name. TO ALL INTERESTED PERSONS: Petitioner **Edgar M. Garcia** filed a petition with this court for a decree changing names as follows: Present Name: Edgar M. Garcia. Proposed Name: **Emily M. Garcia**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 18, 2009. Time: 9:00 AM room 218. Signed by James J McBride, Presiding Judge on June 17, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8,15 &22 2009. L#35503.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546062. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Joanna Veronica Niedzwiecki for change of name. TO ALL INTERESTED PERSONS: Petitioner **Joanna Veronica Niedzwiecki** filed a petition with this court for a decree changing names as follows: Present Name:Joanna Veronica Niedzwiecki . Proposed Name: **Joanna Veronica Guidi**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Sept. 03, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 29, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8,15 &22 2009. L#35503.**

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **Li-Yen Hsu, and DOES 1 to 25,** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): HENRY HAO JO LEE **CASE NUMBER HGO-09429662**You have **30 CALENDAR DAYS** after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county batr association. The name and address of the court is: (El nombre y direccion de la corte es): SAN FRANCISCO SUPERIOR COURT, 24405 AMADOR STREET, HAYWARD, CALIFORNIA 94544. HAYWARD HALL OF JUSTICE. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) Earl L. Jiang, Esq. SB #133768, Law Offices of Earl L. Liang, 39111 Paseo Padre Parkway, Suite 223, Fremont, CA. 94538. DATE: (Fecha) January 08, 2008. By Jennifer Daley, by Jennifer Daley, Deputy. **Publishing dates: July 1,8,15,22, 2009 L#35226**

SUMMONS (FAMILY LAW) FILE NO. FPT-09-376021 COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **CATHERINE SUN summons of RESPONDENT JASON YU.** TO ALL INTERESTED PERSONS: Catherine Sun 2939 24th Ave, San Francisco, CA 94132 filed a petition with this court for a summons of respondent Jason Yu. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Catherine Sun, and it satisfactorily appearing therefrom that the Respondent Jason Yu cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or amended that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent Jason Yu is a necessary and proper party to the action. NOW, on motion of Catherine Sun Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published in San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or amended in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent , if, his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 6/16/09. Signed by Donna J Hitchens, Presiding Judge on June 16, 2009 Endorsed Filed, San Francisco County Superior Court of California on June 16, 2009 by Gordon Park-Li, Clerk. **June 24, July 1, 8, 15, 2009.**

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BAY GUARDIAN **PET OF THE WEEK**

Ariana (A07494506)

Ariana is a 6-year old, lynx point Siamese; she's a beautiful cat with a unique face. She may be a bit shy when you first enter her room but eventually she'll explore her surroundings, sniffing anything new. She likes petting but only her own terms and she may sometimes shy away from sudden gestures of attention. Ariana will do best in a quiet home with a patient adopter willing to provide her with small spaces in which to get comfortable.

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› women seeking men

LOVE TO TRAVEL
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. ☎270631

DYNAMIC LADY
Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. ☎434857

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

COLLEGE FEMALE...
22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. ☎315227

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. ☎861416

BUSY SANTA CRUZ GRANDMOTHER
Attractive WIWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. ☎965249

THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peaceniik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. ☎293630

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

HI!
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Non-smokers, please. And it would be nice to talk to you. Thanks for calling and have a great day! ☎284411

SEEKING SWM
Sexy, attractive SBF, 5'1, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. ☎298795

TAKE CONTROL
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! ☎300031

EDUCATED PROFESSIONAL
WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. ☎301522

TAKE A TASTE
SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. ☎301677

ENERGETIC
Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? ☎302310

CALL ME!
SF, 235lbs, brown/blue.likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship ☎305897

NO GAMES
SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life ☎306082

TAURUS SEEKS CANCER
SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into Jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. ☎308836

LIKE GOING OUT?
Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-60, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. ☎313211

SEEKING LTR
Honest, compassionate, artistic, friendly, goal-oriented, caring SF, 50s, health-minded with good values. Into music, the beach, dancing, tv, travel, museums, walks, reading and more. Would like to meet SM, around the same age, for companionship. ☎313213

LIKE PBS?
Personable, caring, goal-oriented friendly, artistic, compassionate woman with good values likes coffee shops, music, reading, walks, travel, dancing, dining out and more. Looking for honest, respectful man, 50-70, for LTR. ☎313214

A LOT TO OFFER
Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. ☎289505

LET'S MEET SOON!
Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. ☎293599

PERSONABLE AND HONEST
Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. ☎297201

SEEKING LTR
Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. ☎297204

WELL-ROUNDED WOMAN
Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. ☎297206

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎290041

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

CALL ME
Good-looking SHM looking for a mature woman, 40-50, who knows what she wants and likes to have fun. ☎318127

READY AND WAITING
Horny WM stud, 34, looking for Latin, Asian or white women, 18-45, who are into anal and oral pleasure. ☎317957

SINGLE BROADCASTER
SBM, 46, N/S, former broadcasting personality, would love to meet a SHF, 55-61, with beautiful soul inside and out. ☎318356

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, enjoys horses, theater, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎314760

LOVE CLASSIC CARS?
WM likes most kinds of movies, travel, working on cars, hiking, music, dining out. Looking for a AF, 18-50, who has similar interests. ☎316968

LONELY MEXICAN IN SEARCH OF...
that special someone 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. ☎298104

SEEKING FRIEND
Bilingual SHM, 5'1, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! ☎202389

LET'S HANG OUT
SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. ☎303327

NEW YEAR, NEW START
SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. ☎303351

NO STRINGS
SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. ☎303362

SWM LOOKING FOR SF
Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life ☎304250

LET'S BE PALS
Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. ☎304264

HONEST, OPEN-MINDED
SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. ☎304153

HOPE I FIND YOU
WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. ☎304323

HONEST & EASYGOING
SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to be with. ☎304406

ISO VOLUPTUOUS WOMAN
SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. ☎304809

VERY OUTGOING
Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. ☎304810

IN SEARCH OF FULL-FIGURED...
cute BF, 27-50, who likes to have fun. Doesn't matter if you have children or not. I'm a BM, 43, who would like to meet you. ☎305365

LOOK NO FURTHER
SHM, 45, 5'8", likes beaches, movies. In search of meeting a SHF, 33-46, for friendship, maybe more. ☎308710

LET'S TALK
SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! ☎308861

RENAISSANCE GENTLEMAN...
seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! ☎308980

LET'S TALK!
Employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/BF, late 20s, N/S, who is ready for a relationship. ☎308573

YOUNG AND FUN!
Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, tv, coffee shops. Looking for similar female, 22-29, for LTR. ☎309247

SHARE MY LIFE
BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65 ☎310717

› men seeking men

STRIP NAKED
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to suck a big one. I'll do it your way. Make me your slave. All calls answered. ☎753249

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

GREAT SERVICE FOR MARRIED...
bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. ☎305335

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

FREE MASSAGE
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47 ☎860940

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

NAKED FANTASIES?
Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun ☎891177

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273

LOOKING FOR LOVE
Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter Are you the one? ☎296673

MARIN AREA
SWM, in Marin, handyman and artist, 5'1, 5'6", 190lbs, good-looking, seeks buddy in Marin, let's talk! ☎296668

MAGIC FINGERS
WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation ☎290536

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. ☎297636

SAFE PLAY
Married BWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55 ☎301773

BOY NEXT DOOR
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-67, to test my limits! ☎301779

VERY ATTRACTIVE WM...
45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? ☎302014

COME PLEASE ME
HM looking for two men to give me oral and maybe do more. If interested, give me a call. ☎305410

› women seeking women

WELL-ROUNDED
BF likes movies, dancing, music, singing and more. Would like to meet a woman, 23-45, who enjoys the same things. ☎318193

CLASSY, ATTRACTIVE
GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. ☎300954

HONESTY A MUST
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. ☎299977

CITY GIRL...
Tall, long drive of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. ☎307991

› three's company

LOAN ME YOUR WIFE
Handsome, discreet, easygoing, polite guy likes to party with couples. I'm 57, 6', 190lbs, well built, bi, also have good imagination. ☎248085

PLEASURE FOR BOTH
WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. ☎290906

SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? ☎294854

WM SEEKS BLACK COUPLE
SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. ☎295187

BIM SEEKS COUPLE
I'll please you folks, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! ☎300456

› tv/ts

TRANSSEXUAL SLAVES
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! ☎300178

› friends/activities

SEEKING LADY FRIEND
Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. ☎300798

› kinksters

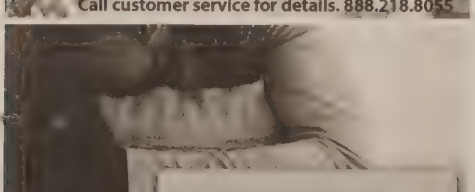
MORE BANG FOR YOUR BUCK
If you liked "Spank you very much" you'll love me, my spankings are not only tailored made but I'm an educated WM listener ☎317803

DOMINANT LEATHERMEN
Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. ☎238797

SPANK YOU VERY MUCH
Woman, thou shalt be spanked. Gentle or hard, clothed or naked, whatever you deserve, by a sexy man who knows how to do it. ☎166433

SWINGERS
Attractive, curious WM, 5'10", cute butt, athletic build, seeks attractive bi couples and bi women for fun times. ☎296232

SUBMISSIVE SUPERHERO
SWM, 50, needs a daring superheroine wannabe to try and rescue me, and an evil villainess to capture us both! ☎301717



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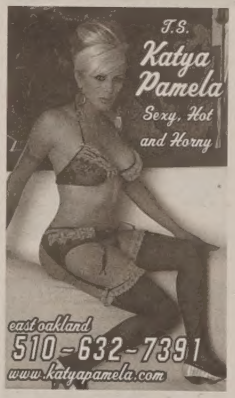

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andrea@mail.altsexcolumn.com

Dear Readers:
WebMD sent out this slightly goofy "10 Amazing Health Benefits of Sex." Among the benefits of "healthy loving in a relationship," according to the article (summaries mine) are:

1. Less stress: Volunteers kept sex diaries and were then subjected to stressful situations. "Those who had intercourse had better responses to stress than those who engaged in other sexual behaviors or abstained."

Neat.

2. Immunity: "People who have sex once or twice a week produce more immunoglobulin A (IgA). Subjects who reported having less or a whole lot more sex have lower IgA."

Huh. Moderation in all things, right? I guess we shouldn't be surprised to find it applies to sex. But does it, or were there other factors here?

3. Calories: "Thirty minutes of sex burns 85 calories or more," claims WebMD. "It may not sound like much, but it adds up: 42 half-hour sessions will burn 3,570 calories, more than enough to lose a pound. Doubling up, you could drop that pound in 21 hour-long sessions."

Forty-two half-hour sessions will take most couples months to achieve. You'd be better off on a treadmill.

4. Cardiovascular: Researchers found that neither having nor not-having sex was correlated with strokes. More impressive, they "also found that having sex twice or more a week reduced the risk of fatal heart attack by half for the men, compared with those who had sex less than once a month."

Both loneliness and the death of a spouse are highly correlated with dropping dead.

5. Self-esteem: "Boosting self-esteem was one of 237 reasons people have sex." Hahaha! 237 is a mighty big number. You could fit anything in there. Reason No. 235: free rent.

6. Intimacy: "Sex and orgasms raise levels of oxytocin, the famous bonding, trust, and generosity hormone." The article goes on to cite a study showing that women's levels of oxytocin rise after "warm contact" and hugs with their husbands, but you don't need sex to get that.

7. Pain: "In a study published in the *Bulletin of Experimental Biology and Medicine*, 48 volunteers who inhaled oxytocin vapor and then had their fingers pricked lowered their pain threshold by more than half."

Coolness.

8. Prostate cancer: "Men who had five or more ejaculations weekly while in their 20s reduced their risk of getting prostate cancer later by a third."

There are a lot of similar studies supporting this.

9. Sleep: Oxytocin and exercise promote sleep, and lack of same is correlated with every bad thing from divorce to weight gain. That's ... nine. I lost one somewhere.

Of course, few of us need a specific reason to have sex, nor are we likely to be sufficiently motivated by any of the above to go get some, if not already inclined.

Love,
Andrea

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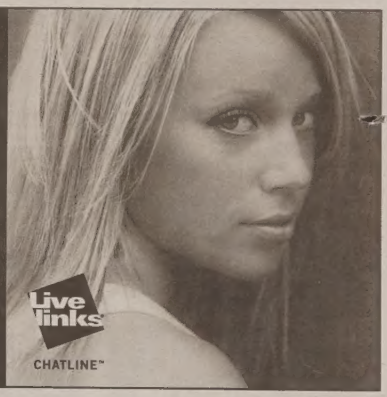
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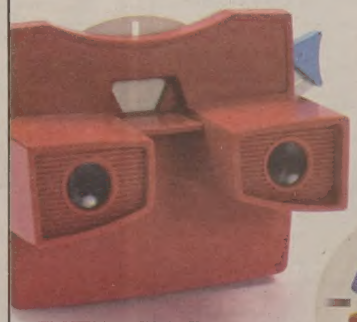

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